



EUROPEAN SOCIETY OF
COMPARATIVE LITERATURE/
SOCIÉTÉ EUROPÉENNE DE
LITTÉRATURE COMPARÉE

NEWSLETTER

No. 1, JAN. 2019

EDITED BY / ÉDITÉ PAR OLGA SPRINGER

Table of Contents / Table des matières

Calls for Papers and Seminar Participation / Appels à communication et séminaires.....	3
Playing at the Boundaries: An Interdisciplinary Forum on Play in Children's Literature, Media and Culture..	3
Transcultural Interplay through Art and Social Life: Iranian Diaspora in Europe and Beyond.....	4
Ecotones 5 – The Caribbean: Vulnerability and Resilience.....	7
GSA Comics Studies Network Panels, Portland, OR.....	9
Narrations autoriales dans l'espace public: comment penser et raconter l'auteur?.....	11
Sex and Nature: 1800–2018.....	14
ICLA Panel: Pacific Insularity: Imaginary Geography of Insular Spaces in the Pacific.....	15
Utopia, Dystopia and Climate Change: 20th International Conference of the Utopian Studies Society, Europe.....	17
Colloque des doctorants et jeunes chercheurs – « Hors-champ et non-dit dans le texte et l'image ».....	18
Call for Papers for a Workshop at the 8th Conference of the European Society of Comparative Literature, Lille, 26-30 August 2019.....	20
The Uses of Aesthetics.....	21
Colloque International: Machiner la poésie (et la poétique) 3.....	22
Writers in Neo-Victorian fiction / La figure de l'écrivain dans le roman néo-victorien.....	23
Forming the Future.....	25
Calls for Contributions / Appels à contribution.....	26
Essays on Twenty-First Century TV Witches from Charmed to Sabrina.....	26
The Creation of the World: God, Genius, Woman.....	27
Literary Walks, Slow Travel, and Eco-Awareness in Contemporary Literature.....	28
Irish Journal of Gothic and Horror Studies, Issue #18.....	30
Antae: A Journal on the Interspaces of English Studies.....	30
Realitate – Irealitate / Reality – Unreality / Réalité – Irréalité.....	31
Publications and Doctoral Theses / Publications et thèses de doctorat.....	32
(Re)Writing Without Borders: Contemporary Intermedial Perspectives on Literature and the Visual Arts...32	
Anachronismes créateurs.....	32

The Work of Literary Translation.....	32
Rencontres sur tables et choses qui traînent. De la nature morte en littérature.....	33
Comparative Literature: A Very Short Introduction.....	34
The Future as Catastrophe. Imagining Disaster in the Modern Age.....	34
The Nation and the Child – Nation Building in Hebrew Children’s Literature, 1930–1970.....	35
The Jew’s Daughter: A Cultural History of a Conversion Narrative.....	35
1943 en traductions dans l’espace francophone européen.....	36
Caietele Echinox: Neo-Gothic: Hybridizations of the Imaginary.....	36
Neohelicon – articles based on presentations at the ESCL Helsinki conference in August 2017.....	37
Thinking Language with Henri Meschonnic.....	37
Language, Context and Text: The Social Semiotics Forum.....	38
The International Journal of Literary Humanities.....	38
A Critical Response to Neocolonialism.....	38
TRANS: Revue de littérature générale et comparée.....	38
Classical Papers 15 (Dec. 2018).....	38
Positions (Teaching, Research, etc.) / Positions (enseignement, recherche, etc.).....	39
Senior International Programmes Adviser (x2) – The British Academy.....	39
Post-Doctoral Researcher in African Still and Moving Image (Fixed-Term).....	40
Lecturer in Popular Music – Goldsmiths, University of London - Department of Music.....	41
University Professor of Anglophone Literatures – Leopold-Franzens-University Innsbruck.....	42
Research Associate (Fixed Term) – University of Cambridge, Centre for Research in Arts, Social Sciences and Humanities.....	43
Assistant Professor of Humanities, Boğaziçi University Istanbul.....	44
Funding Alerts / Recherche financement.....	45
Doctoral Studentships: AHRC Midlands4Cities DTP funding for UK/EU students.....	45
ESRC Wales DTP Studentships, Cardiff University.....	46
Mobilitas Plus postdoctoral researcher grant.....	50
Fully-funded PhD studentships: University of Hull - North of England Consortium for Arts and Humanities.....	53
Other Announcements / Les autres annonces.....	55
European Erasmus+ Project Eco/logical Learning and Simulation Environments in Higher Education (ELSE) 2018–2021.....	55

Calls for Papers and Seminar Participation / Appels à communication et séminaires

Playing at the Boundaries: An Interdisciplinary Forum on Play in Children's Literature, Media and Culture

Centre for Research in Children's Literature at the University of Cambridge

Dates: September 12-14, 2019

Deadline: **January 7, 2019**

Contact: playingattheboundaries@gmail.com

Confirmed Keynotes:

Marah Gubar – *Associate Professor, MIT School of Humanities, Arts and Social Sciences*

Paul Ramchandani – *LEGO Professor of Play in Education, Development and Learning, The University of Cambridge Faculty of Education*

Metamorphosis and multiplicity have increasingly come to characterise the media landscape of the twenty-first century. Emerging technologies of production, distribution, and consumption not only allow texts to travel new and often unpredictable circuits, but also lower the thresholds of participation in cultural life, producing a new generation of "producers" (Bruns 2008). In this environment, children's literature, media and culture have gone mainstream, as stories overspill the edges of their texts and dissolve the boundaries that have conventionally separated different media forms and disciplines. At this juncture, we would like to invite scholars to join us in experimenting with the forms and shapes of our own discipline; to play, if you will.

The current cultural moment demands that scholars welcome approaches that are themselves nimble, dynamic, responsive and experimental, particularly from those of us who study childhood and its ephemera. Taking inspiration from play theorists such as Thomas Henricks, this conference proposes play as a metaphor through which to look anew at our field in this new era of border crossings. Play is not only action, but a mode of interaction and activity; a disposition, an experience and ultimately a context (Henricks 'Theme and Variation', 136). Such understandings of play open up new ways of thinking about the ways cultural products are engaged in everyday life – as a potential form of imaginative play, or an act through which texts becomes animated. Additionally, through their connotations of interaction and motion, they allow scholars to inhabit the intersections and overlaps between fields that are an increasingly common feature of the current cultural moment.

We therefore invite papers that explore the place of play in children's literature, media and culture in experimental, transgressive, and creative ways. We encourage scholars from the fields of children's literature, screen studies, games studies, media and communication, material culture and, of course, scholars studying play from both theoretical and empirical perspectives, to join us in considering the latent metacritical potentials of play and its diverse modes and forms in bridging disciplinary divides. Specific topics include but are not limited to:

- Text as plaything, playmate, playspace: the book as material object – as toy, as media, as technology, as haptic text etc.

- Power Play: Play as criticism; the infantilisation of play; the role of play in demarcating high and low culture, adult and child culture, or traditional and experimental art
- Play as aesthetic: What makes a text playful? What is the look and feel of a playful text?
- History of Play: Play and material culture; evolution of play; cultural construction of play
- Playing with texts: adaptation and transmediation in children's literature, media and culture; the place of the child in relation to participatory cultures, fan studies etc.
- Interplay: Analysing other media forms (comics, films, animation, comics, video games) from a children's literature perspective; interdisciplinary approaches to the study of children's literature media and culture and playing with theory
- Performative Play: theater, animation, apps, games as playful forms; interactivity and embodiment in children's media consumption
- Play as subversion: play and agency; play and creativity
- Wordplay: interpretation, meaning-making as form of creative play

Proposals of 250 words for a 20-minute paper should be sent, together with a 100-word bio, to playingattheboundaries@gmail.com by **January 7, 2019**. We also encourage panel and round-table proposals, especially those that seek to employ unconventional modes of presentation.

Transcultural Interplay through Art and Social Life: Iranian Diaspora in Europe and Beyond

Dates: 25–27 June 2019

Deadline: **12 January 2019**

The 'Iranian Diaspora' is extremely varied. Like Iran itself, which is a very diverse country, the worldwide phenomenon of the 'Iranian Diaspora' is a very heterogeneous and complex reality that in certain cases can and, of course, should be seen in relation to, on the one hand, the heading of 'exile' and, on the other, the heading of 'Islam', but which cannot be reduced or equated to these headings. It is rather the expression of a very dense and multiform phenomenon involving multiple generations, the members of which experience 'exile', 'Islam', and 'Iran' differently.

The main concern and quest of the conference will be to depict and reflect whether, how and where the phenomenon 'Iranian Diaspora' becomes visible, audible, comprehensible and thinkable *within the arts* of the countries where this diaspora is to be found and also *through these arts within the social life* of these countries. In the same way it might be of interest to compare the outputs of the different 'Iranian Diasporic Arts' and to examine the extent to which these outputs may be connected through the Diaspora itself. Paramount for this conference will be the analysis of artistic productions that – as far as they work with language – are produced in the language of the respective country where they are being or have been generated. So the conference will not be about works produced in Farsi or any other language spoken in Iran or about works produced in Iran itself. However, the investigations can of course take into consideration works that are, for instance, bilingually produced in the sphere or space of the Diaspora.¹ In order to get noticed and also be able to discuss and exchange with the society of the country where the respective Diaspora is situated, the use of the native language or languages that are spoken in the particular country is

¹ The problematic and/or characteristic of bilingualism or multilingualism, thus the ways of how the existence or disposal or non-existence/non-disposal or rudimentary existence/rudimentary disposal of language(s) in a person's life express themselves, is frequently dealt with anyway thematically in the works: such aspects often play an important part – as a topic discussed in many different ways.

a prerequisite. Transcultural facets are of course also expressed in works produced in Farsi in the Diaspora (and in order to reveal these facets, translations can of course be used!), but the conference will, as outlined, be in particular dedicated to those endeavours which do not use Farsi (or any other language spoken in Iran). The focus will be upon artistic productions which can be received both on the diasporic side and from the point of view of the primarily addressed 'host' country.

Particular attention shall be paid to those aspects which 'narrate' the 'Transitive': the interrelations of cultural affiliation or 'belonging' and therefore the permeability and hybridity of cultural spaces as well as exchange-creating mobility and its psychodynamics which are etiologically inherent to the idea of human 'culture' and 'identity' as well as of life-as-movement. The aim will be the questioning, scrutinising and uncovering involved in rendering visible and audible the commingling of self(hood) and other(hood), of attributions and ascriptions and their acceptance or refusal.

The main focus is deliberately placed upon the Iranian Diaspora *in Europe*, especially in relation to the transcultural interplay in European societies. It is placed upon the diversity and heterogeneity of the artistic output of this diaspora, but also upon what this diaspora might – as the case may be – artistically hold as a common peculiarity, feature or even idiosyncrasy across country, genre and language borders, within Europe and beyond. In this regard, one central question is the following: *How does this diaspora (artistically) 'negotiate' its 'own/foreign (foreign to itself) identity' and accordingly what role do the arts assume in the process?*

Research into similar topics is already more prevalent in the extra-European English-speaking world, especially in the USA and Australia. At the same time, in the non-European English-speaking worlds, this research always strongly or even exclusively keeps the focus upon artistic works of the Iranian Diaspora *produced in English (only)*. We hope, then, to bring together researchers from all over Europe and beyond in order to stimulate a vivid exchange. Another goal of the conference is to foster interconnectedness of those who work in these or similar fields of research. Thanks to the multilingual and multicultural European reality, a coming together of scientists from across Europe promises numerous new insights, findings and discoveries. But we are of course, as already said, also very much interested in contributions from or about the Iranian Diaspora in other countries and parts of the world. The heart of the conference's ambition is to deepen the notion of the Transcultural in relation to 'Iranian' artistic matters – in this sense, the conference is meant to act as a trigger to long-term activity in this field. Emphasis is put on investigations into the richness and complexity of artistic expression and the reciprocal effects and correlations that can be observed between the arts and in social life generally. The objects and fields of research with their respective methods which might be of particular importance are therefore kept deliberately wide.

For this reason, the following objects and/or areas of investigation are proposed:

Artists and artistic works from the fields of Literature, Theatre, Music, Dance, Performance, Film, Painting, Drawing, Illustration, Installation as well as ways of thinking from the fields of Literature, Theatre, Performance, Media and Culture Studies, History of Art, Sociology and Sociology as well as Pedagogy of Religion, Anthropology/Ethnology, Philosophy and Psychology, Political Studies which examine the correlations of art, civil society, history and politics, Gender Studies, Geo-Humanities, Sociolinguistics and Exile and Migration Studies.

Further ideas

The following directions, fields and problematics may also be examined throughout the conference:

- The dynamics (alterations and changes) inherent in all 'cultural' happenings: these dynamics are always transculturally at work and therefore infiltrate and undermine all 'absolute' or 'definite' border markings.
- How does Iranian Diaspora Art influence the cultural dynamics of the individual countries in which artists are active? And conversely: how does the culture in-situ, within which the creations take place, influence the 'Iranian' moment of a (specific) work or of works? How real is fiction here and how fictional is reality? Or rather what is the relation between these two terms? Especially the questioning of the autobiographical may be of particular interest here.
- In this context, what happens to a notion like 'home' or 'homeland', what does it become? In this regard, is the relation to Iran activated (on purpose) or instead not? How does it come into effect? How do transcultural interactions find expression in the arts (and through the arts in social life)? And what, besides, are the subject matters that are dealt with in the art works? And by what kinds of procedure, for instance, by what kind of marking of the multi-layer and multi-faceted nature of things are subjects tackled? And can the examined art works be seen, read or heard as 'identity givers', and if so, for whom and to what extent is this the case and of what kind is the given identity?

These considerations lead us to the following points and questions:

- To the unsolvable contradiction of cultures as identity givers² and cultures as phenomena of mixture and mingling which continually influence and change identities.
- To transcultural interactions: the question of self-awareness and the description, depiction and image of self and other. How Iranian is the Iranian Diaspora and how is the Iranian Diaspora shown through the mirror of the arts? Who draws these comparisons or conclusions and how is it done? What of the ambient Non-Iranian culture is echoed? How do artists who can be or are counted among the Iranian Diaspora (or who count themselves among it or who refuse to be counted among it, or who get counted among it by others) – how do (these) artists use cultural realities in order to realise and/or render the Iranian or their dissociation from it? Finally, these topics may in particular be ones which might not be realised or rendered in Iran itself.
- Mutual intercultural influences and enrichments are of particular interest here, in their coming to be, their specificities and also questions such as the following: to what extent does the 'Non-Iranian' of the societies in situ become a carrier of the 'Iranian (Diaspora)'?
- What does Diaspora actually mean, especially with regard to Iran?
- Which aesthetic approaches are used in the various art works in order to express transcultural circumstances and/or raise them for discussion? In what relation are, for instance, aesthetics and ethics held here? How political is art in these cases, and is this intentionally or unintentionally so?
- In the present case of the Iranian Diaspora, it can be assumed that at the conference the questioning of the relations between art, culture and politics will now and again come up. To what extent are Iranian politics mirrored in the respective artistic works and/or to what extent do these works deal with political conditions in Iran?
- Is – for the diasporic art works of our Studies – the application of postcolonial theories and methods of thinking possible, appropriate and meaningful and if so, in what way and to what extent?

² 'Identity givers', which invest with characteristics, also behave as 'forces of differentiation'. This is of course not to be considered as 'good' or 'bad' per se – humanity rather has to deal with a force which is immanently given in all human socialisation. It is a force which is continually at work and permanently expresses itself, a force which is submitted to permanent change and which can adopt numerous different shapes, so that mankind has merely to learn (again and again) to handle in a constructive and not a destructive way this ethological characteristic which it biologically continues.

These suggested areas of investigation only sketch possible perspectives and fields of reflection and are not of course exhaustive.

The conference will take place from **Tuesday 25 to Thursday 27 June 2019** under the chairing of Prof Michael Hofmann and Dr Schirin Nowrousian (both at Paderborn University) at the Institute of German Studies and Comparative Literature of the Paderborn University (<http://kw.uni-paderborn.de/institut-fuer-germanistik-und-vergleichende-literaturwissenschaft/>). We heartily invite interested colleagues to contribute to the symposium with a 30-minute-talk.

The languages of the conference will be German and English.

We are looking forward to numerous, multi-faceted proposals to discuss well-known and less well-known Iran Diaspora Artists and Iran Diaspora Art Works which all together will paint a wide-ranging image of the diversity of the Iranian Diaspora Arts (especially in Europe), and kindly ask speakers to send a subject related exposé (in German or English) of max. 500 words (PDF) together with a short CV and contact addresses (E-Mail and postal address) until midnight on 12 JANUARY 2018 to the following two e-Mail addresses:

Prof Michael Hofmann: [mhofmann\(at\)mail\(dot\)upb\(dot\)de](mailto:mhofmann@mail.upb.de)

Dr Schirin Nowrousian: [nowrous\(at\)mail\(dot\)upb\(dot\)de](mailto:nowrous@mail.upb.de)

For questions please contact: [nowrous\(at\)gmail\(dot\)com](mailto:nowrous@gmail.com).

Within the framework of the conference, there will be a forum for younger researchers: We especially invite doctoral candidates from Germany and abroad to participate with a lecture or as actively discussing participants.

All proposals sent will be examined. Answers will reach you by 8 February 2019 at the latest.

We will try to ensure the reimbursement of travel costs and hotel stays.

It is planned to have the conference proceedings published by Verlag Königshausen & Neumann, Würzburg, Germany.

Ecotones 5 – The Caribbean: Vulnerability and Resilience

Venue: Manhattanville College, Purchase, NY, USA.

Dates: June 21–22, 2019

Language: English and French

Deadline for submitting proposals: **January 15, 2018**

Notification of acceptance: February 1, 2019

In partnership with EMMA (Université Paul-Valéry Montpellier 3) and MIGRINTER (UMR-CNRS Université de Poitiers)

<https://emma.www.univ-montp3.fr/fr/valorisation-partenariats/programmes-europ%C3%A9ens-et-internationaux/ecotones>

Confirmed keynote speaker: Gina Athena Ulysse (Wesleyan University)

An “ecotone” initially designates a transitional area between two ecosystems, for example between land and sea. The “Ecotones” program (2015-2019) is a cycle of conferences which aims to borrow this term traditionally used in geography and ecology and to broaden the concept by applying it to other disciplines in

the social sciences and the humanities. An “ecotone” can thus also be understood as a cultural space of encounters, conflicts, and renewal between several communities (Florence Krall).

The Ecotones 5 conference will include an interdisciplinary study of the wider Caribbean as a space of cultural, historical, geographic, and linguistic diversity, a meeting place of peoples from different corners of the world. Central to this study is the idea that the Caribbean is a dynamic and heterogeneous space that has clearly been shaped by the persistence of colonialism. Colonialism created an exploitative and extractive economy based on forced labor which in turn led to multiple forms of resistance beyond rebellions and revolutions that were endemic throughout the region. Recently, the region's response to several natural disasters has also demonstrated multiple forms of resilience.

These forms of resistance and resilience can be seen in the wide array of literary/historical/ social/nationalist movements that came after the end of colonization. Postcolonialism gave rise to movements such as Antillanité and Créolité that stress the multiplicity of the Caribbean experience. More recently, the idea of littérature-monde “echoes antillanité and créolité in that it calls both for an end to French ethnocentrism while advocating for a ‘return to the world’” (Moudileno). This multiplicity is evident in Fernando Ortiz's use of the term “transculturation” which stressed the merging and converging of cultures. This hybrid nationalism that Ortiz espoused and Albizu Campos epitomized, saw the Caribbean as an area that embodied hybrid postcolonial identities. Ortiz's “transculturation” is echoed by Gilroy's “Black Atlantic” which is a singular discrete work that uses the “Atlantic” as a geopolitical unit that carves out a cultural-political space for the discussion/creation of a hybrid Caribbean. Both concepts challenge the centrality of Europe through the use of indigenous languages and cross-cultural imagination.

We invite proposals on a wide range of topics related to Caribbean as listed below, but encourage those that relate to the Caribbean as a space of vulnerability and resilience in light of natural disasters such as earthquakes and hurricanes, including the repercussions of the massive earthquake that hit Haiti in 2010 and the aftermath of more recent hurricanes, Irma and Maria in 2017, that devastated Puerto Rico, Dominica, and Barbuda, among other Caribbean islands. Proposals related to networks and support systems of all kinds among various communities of the Caribbean diaspora in the New York metropolitan area would be of particular interest.

Possible topics include but are not limited to:

In History and the Social Sciences

Economics and politics of the Caribbean

The colonial and postcolonial Caribbean

The Regional and Diasporic Caribbean

Gender and Sexualities

Nationalisms

Slavery and Slave revolts

Plantation Culture

Racial and Ethnic Relations

Commemorations

Transculturation

In the Arts, Literature, and the Humanities:

The Literatures of the Caribbean

The Visual Arts

Créolité, Antillanité, Littérature-monde

Center and Periphery

Limbo Gateway

Tropological Revisions
Afropolitanism
Film and Digital Media
Musical Traditions in the Caribbean and the Black Atlantic
In the Sciences
Natural Disasters and the Caribbean
Ecology and the Caribbean
Global warming and the Caribbean

We invite contributors to upload their proposals (a 250-word abstract, title, author's name, a 150- word bio, and contact) to the conference website:

<https://ecotones.submittable.com/submit/124664/ecotones-5-the-caribbean-vulnerability-and-resilience-at-manhattanville-colleg>

Each presentation will be 20 minutes (followed by discussion time). A selection of papers will be considered for publication at the conclusion of the series of Ecotones events.

Ecotones 5 Organizing Committee

Nada Halloway, Associate Professor of English, Manhattanville College Nada.Halloway@mville.edu

Binita Mehta, Professor of French, Manhattanville College Binita.Mehta@mville.edu

Gregory Swedberg, Professor of History, Manhattanville College Gregory.Swedberg@mville.edu

Wil Tyrrell, Director, Sister Mary T. Clark, RSCJ Center for Religion and Social Justice, Manhattanville College Wil.Tyrrell@mville.edu

Ecotones Program Coordinators

Thomas Lacroix (MIGRINTER, CNRS-Poitiers) thomas.lacroix@univ-poitiers.fr

Judith Misrahi-Barak (EMMA, Université Paul-Valéry Montpellier 3) judith.misrahi-barak@univ-montp3.fr

Maggi Morehouse (Coastal Carolina University) morehouse@coastal.edu

GSA Comics Studies Network Panels, Portland, OR

Dates: October 3-6, 2019

Deadline: **15 January 2019**

The GSA Comics Studies Network invites submissions for a series of panels planned for the 2019 German Studies Association conference in Portland, Oregon (October 3-6, 2019). Please contact the respective panel organizer with submissions.

Comics Studies (1): Origins

The date of comics' genesis as a medium is a point of contention among scholars. Some point to Richard F. Outcault's *Hogan's Alley* (1895) with its ubiquitously recognizable Yellow Kid, or the British comic magazine *Ally Sloper's Half Holiday* (1884) as the first comic strip to feature a recurring character. Others look earlier to the sequential narratives of Rodolphe Töpffer in the 1830s and '40s, the work of William Hogarth in the 1730s, 15th century woodcut prints, illuminated medieval manuscripts, the Bayeux Tapestry (11th century), or to Trajan's Column (113 CE). Some, like Scott McCloud, even consider prehistoric cave painting to be a form of comics. Suffice it to say, the lineage of comics as a form of sequential visual narrative is a long one allowing for the inclusion of a diverse range of texts and artistic productions either as comics in their own right, or as stages along the path of comics' evolution. By any definition, German-

speaking artists have played an integral role in innovating within the field of visual narrative and have contributed greatly to moving the medium forward.

This panel will explore the historical development of comics, its forebears, and relations within German-speaking Europe, focusing primarily on works prior to the so-called Golden Age of German comics in the 1950s. Areas of interest could include:

- comics under the NS regime
- satirical magazines such as *Simplicissimus* (1896-1944)
- Expressionist woodcut novels
- the works of Wilhelm Busch, Franz Poggi, Lothar Megendorfer, etc.
- 19th century *Bilderbogen*
- *Moritatentafeln*
- Renaissance and Baroque printed fliers
- Medieval illumination

Additionally, papers could address the relationship between contemporary works and the longer history of comics within German-speaking Europe.

Please send abstracts of 350-600 words and a short bio to Brett Sterling (bsterli@uark.edu) by January 15th, 2019.

Comics Studies (2): Social Justice

The multimodal dimensions of the comics form renders it a unique medium through which to discuss social justice issues. Furthermore, with its history of radical politics and ability to visualize bodies, comics draw attention to issues of representation – as well as to representation itself – in a way unlike other media. Through visualization and spatial and temporal fragmentation of social justice themes, readers experience the process of reading a graphic narrative differently than traditional texts. Visual cues on race, gender, class and ability are not easily flattened into single-issue subjects, while the history of the form asks readers to question assumptions, stereotypes and the impact of specific narrative strategies on social justice issues. Moreover, comics fundamentally demonstrate why representation is important, communicating experiences that are often difficult to translate into words alone, such as chronic illness, depression, oppression, trauma and silence. Lastly, through comics written by and about the LGBTQ community and people of color, authors and artists are able to communicate subjective experiences of oppression and segregation visually, imparting a first-person perspective into larger discourses of inequality, bigotry or discrimination. Birgit Weyhe's *Madgermanes* (2016) and Paula Bulling's *Im Land der Frühaufsteher* (2012), for example, demonstrate two projects that seek to reveal the institutionalized racism of postwar German history. *Nenn mich Kai* (2016) by Sarah Barczyk, on the other hand, offers a rare glimpse into the process of transition from female to male from an autobiographical perspective, while Ralf König is arguably one of the most prolific gay comics creators of all time. Lastly, Reinhard Kleist's *An Olympic Dream* and "Kawergosk - 5 stars" and Peter Eickmeyer and Gaby von Borstel's *Liebe deinen Nächsten* (2017) three comics that thematize the refugee crisis, demonstrate the power of visual documentation in the representation of conflict zones. Like Joe Sacco's canonical text, *Palestine* (1997), these examples of comic journalism function as productive counters or companions to traditional forms of journalism and war photography, offering valuable insight into the role of media in constructing our understanding of important events.

This panel seeks to address the work of German comics on social justice subjects. How do German-language comics engage race, class and ability through form and content? How are German-language comics in dialog with comics outside of German-speaking Europe through their social justice issues? And what work do German-language comics have still to do?

Possible subjects include:

- comics and the refugee crisis
- comics representations of marginalized communities
- graphic medicine and the representation of disability in comics
- comics and the representation of race
- comics and social justice work/activism

Please send a 350-word abstract and short bio by January 15th, 2019, to Biz Nijdam (elizabeth.nijdam@gmail.com).

Comics Studies (3): Periphery

German-language comics and graphic novels are enjoying increasing academic attention. While it is worthwhile to analyze topics such as GDR history, German manga, and literary adaptations, our discussions mostly remain within the realm of the comics format traditionally conceived. That is to say, the majority of analyses focus on multi-panel, paper-based comics in which words and images are combined in fairly traditional ways (think, for instance, speech bubbles and captions, regular panel architecture) and which tell stories by means of conventional narrative structures. In order to broaden our scholarly view, this panel wants to shine a light on those graphic products in the German language market that dare to experiment with one or more of these classical comic elements. Hence, we seek papers on “comic-like” artefacts that border on, but are also distinct from comics as we commonly understand them. In exploring these “comicoid” texts, we ask definitional questions as much as we take stock of age-old and recent *Anrainer*. Ultimately, the panel gets at questions of intermediality and transmediality. As we look at the periphery of (German) comics production, we want to interrogate what constitutes a “narrative” within as well as across media and how the medial base shapes how stories (or whatever defies this label) are told. In this spirit, we welcome contributions that focus on various types of texts from all historical periods.

Possible topics includes, but are not limited to, the following text types

- animation (TV, computer games)
- web comics
- comics that go beyond two dimensions
- comics that materially add or visually represent senses other than vision to a considerable degree
- single-panel cartoons
- wordless or ambient comics
- *fumetti*/photo comics
- mixed media comics
- handmade zines
- comics with unusual narrative structures

Please send a 350-600 word abstract and a short bio by January 15, 2019 to jludewig@allegheny.edu.

Narrations auctoriales dans l'espace public: comment penser et raconter l'auteur?

16 mai-17 mai 2019, Université de Lorraine, Campus du Saulcy (Metz)

Responsables: Carole Bisenius-Penin (Université de Lorraine) et Jeanne Glesener (Université de Luxembourg)

Date limite d'envoi des propositions (résumés): **30 janvier 2019**

Réponses aux auteurs : **28 février 2019**

A partir d'une revue de presse succincte, on observe que le monde du livre en 2018 aura particulièrement été marqué par un contexte spécifique, tant au niveau mondial avec la consultation lancée par l'Unesco sur les politiques et les mesures prises pour soutenir les droits économiques et sociaux des artistes, qu'au niveau européen par le biais des polémiques et tensions portant sur la directive du Parlement relative au droit d'auteurs. Actuellement, on assiste à une démultiplication des narrations en fonction des intervenants (journalistes, écrivains, politiques...) et prises de décisions comme l'émergence en France des mouvements #PayeTonAuteur et #AuteursEnColère ou encore la récente création de la Ligue des auteurs professionnels, ayant comme objectif de « sauvegarder le métier et améliorer les conditions de création de tous les auteurs »¹. Cette mobilisation et les discours qui en découlent interrogent, tout en nous renvoyant à la question du positionnement des écrivains dans la société contemporaine et aussi à la façon dont l'auctorialité se raconte. En effet, on peut s'interroger à partir des divers champs de recherche des sciences humaines et sociales et en fonction des producteurs : quels sont les enjeux identitaires (comment se définir et se protéger ?), symboliques (comment être reconnu ? se positionner ?) ou de pouvoirs (comment gérer les rapports de force au sein du milieu littéraire ?) identifiables ? Ce colloque est ainsi l'occasion de repenser, dans la continuité de travaux menés en sociologie (B. Lahire, 2006 ; G. Sapiro, 2007) et en littérature notamment (A. Viala, 1985 ; R. Amossy, 2002 ; J. Meizoz, 2016 ; C. Künzel et J. Schönert 2007 ; M. Schaffrick et M. Willand 2014), la notion d'auctorialité afin de montrer comment la fonction d'auteur se caractérise par une mise en scène, des postures et une stratégie, c'est-à-dire une façon d'occuper une position en fonction de divers processus de création et de marqueurs institutionnels. Comment l'auteur est-il modélisé ? Quelles représentations de l'auteur et de la littérature émanent des narrations actuelles ? Quels impacts sur le milieu littéraire ? Comment les formes de médiation de la littérature contemporaine peuvent-elles permettre aux publics de créer du lien avec l'écrivain et d'« entrer » dans la culture ?

Cette première manifestation s'inscrit dans le programme de recherche intitulé « Obslit » financé par le ministère de la Culture (Drac Grand Est) et porté par le Centre de recherche sur les médiations (Crem, Université de Lorraine), en étroite collaboration avec l'Université de Luxembourg. Dans une approche comparée et transfrontalière, il repose sur la création d'un **observatoire du milieu littéraire franco-luxembourgeois** ayant comme objectif d'étudier les relations, les médiations qui se nouent entre les différents systèmes et aires culturelles, c'est-à-dire les auteurs, les institutions culturelles et les publics. Cette recherche s'articule autour de la notion de « milieu littéraire » en tant sous l'impulsion de la Charte des auteurs et illustrateurs jeunesse et des États Généraux de la Bande Dessinée, que système relationnel et différentiel (champ de forces) où chaque auteur/agent occupe une position plus ou moins dominante/dominée et plus ou moins innovante/conservatrice liée à son capital accumulé de légitimité spécifique (capital symbolique). A partir de la production des données d'enquête (entretiens, questionnaires, étude des publics) et dans une perspective transdisciplinaire, il s'agit d'étudier les pratiques et les politiques culturelles relatives à la filière du livre, mises en œuvre dans les deux pays. Dans un souci de cohérence et de hiérarchisation, les recherches de l'observatoire s'articulent autour de trois axes systémiques : le monde du livre, sa réception en milieu scolaire et enfin, les formes de médiations culturelles qui en émanent. Au-delà des territoires français et luxembourgeois, ce colloque privilégiera donc la problématique de l'auctorialité sous trois formes :

1) Postures actoriales dans l'espace public

Autorité et auteur rivalisent dans la langue française ; ils sont étymologiquement liés. Tous deux sont dérivés de « auctor ». D. Maingueneau distingue trois dimensions dans la notion d'auteur : « l'auteur-répondant » qui se porte garant de son texte et en répond, en assume toute la responsabilité, « l'auteur-acteur » dont l'activité s'organise autour de la production de ses écrits sans que cette production ne constitue sa profession – c'est le cas des intellectuels, des journalistes, de certains écrivains - et enfin « l'auteur-auctor » qui se présente comme une instance douée d'autorité. Pour assumer cette dimension

auctoriale, l'auteur doit être identifié en association à une œuvre. Cette « image d'auteur » lui est donc attribuée par un tiers au vu de l'ensemble constitué par ses écrits publiés au sein de l'espace public, mais comment penser et raconter cette auctorialité ? Quels sont les discours des institutions sur les auteurs et les postures actoriales des écrivains face aux institutions ?

2) Figures de l'auteur à l'école

Si la notion d'auteur est inférée dans les prescriptions concernant l'écriture littéraire, le mot *auteur* n'y fait que de rares apparitions. Néanmoins, le milieu scolaire valorise l'artiste reconnu par rapport à ses œuvres, considérées comme majeures : des « grands romans », des « grands textes de la littérature » ou des « auteurs à étudier ». Par ailleurs, l'école met en scène une deuxième figure d'auteur : l'élève énonciateur de ses propres productions, auteur « d'exercices d'écriture personnelle ou de reformulation », d'écrits dits « d'invention », ou « d'intervention », comme l'indiquent les projets de programmes scolaires. Dans le premier cas, l'auteur tient son autorité de sa notoriété, en « incarnant » les canons en vigueur, au niveau des prescriptions et des pratiques. Quelle fonction, dès lors, la figure de l'auteur occupe-t-elle dans les pratiques de lecture des élèves ? Enfin, ces dernières années, le processus de légitimation des auteurs *via* la « canonisation » scolaire est concurrencé par la catégorie de l'auteur jeunesse, qui interroge à nouveaux frais, l'identité de l'auteur tant à l'école que dans le milieu éditorial (Massol et Quet, 2011). Dans le second cas, l'auctorialité est conférée ponctuellement à l'élève dans le contexte spécifique d'une situation didactique. Cependant, les tenants de l'écriture littéraire scolaire veillent à éviter l'écueil d'une homologie de l'élève et de l'écrivain (Perrin, 2009), ils préfèrent attribuer à l'élève le statut d'écrivain (Daunay, 2003). Une autre question freine les pratiques d'écriture créative dans le secondaire : la fragile articulation entre recherche, formation et enseignement. Les ressources pour le collège et le lycée (Vibert, 2013) facilitent cette articulation. A. Boissinot (2015) évoque, à son tour, trois entrées dans l'écriture littéraire scolaire : l'entrée par les rencontres, l'entrée par les pratiques et l'entrée par l'analyse ; trois entrées que les recherches internationales soulignent. Ces points de convergences attestent de la nécessité de cette articulation et du fait que l'écriture de création littéraire reste un domaine scolaire de pratiques à explorer. Mais comment au sein de l'école la jeunesse peut-elle à partir de l'auctorialité construire la littérature et la pratiquer ?

3) Mises en scène de l'auteur et territoires

La notion de médiation culturelle a fait l'objet de travaux en sciences de l'information et de la communication (Caune, 1999 ; Davallon, 2003) et en sociologie de la culture (Caillet, 1995 ; Hennion, 1993) visant à situer historiquement ses conditions d'apparition et les principaux courants théoriques qui la supportent (Dufrêne, Gellereau, 2001). Cette notion, fondée sur deux métaphores, celle du « passage » et celle du « lien social », s'applique, dans le champ de la culture notamment, à des pratiques mettant la question du public au centre de la démarche. L'intérêt ici est d'analyser les mises en scène de l'auteur sur les territoires en fonction des types de médiations culturelles élaborées, du point de vue à la fois des producteurs et des structures. En effet, la médiation s'avère un discours d'accompagnement nécessaire, un intermédiaire entre l'offre culturelle et l'état des publics pré-constitués qui permet certes de penser le lien entre la figure de l'écrivain et les publics, mais ne doit pas faire oublier les injonctions des diverses institutions culturelles (Lafortune, 2012) faites aux auteurs qui nécessitent en permanence ajustements et équilibrages dans l'espace public en fonction des dispositifs utilisés. Entre « ethos » (Amossy, 1999) « scénographies actoriales » (Diaz, 2007) et imaginaire social, comment se construisent les représentations de l'auteur sur les territoires et selon quelles visées ?

Les contributions attendues peuvent explorer l'un ou plusieurs des axes proposés, en privilégiant des considérations théoriques dans une approche réflexive ou une recherche plus empirique à partir d'investigations de terrain passées ou en cours, en France, comme à l'étranger. Les approches comparatives

et transdisciplinaires (sciences de l'information et de l'information, sociologie, littérature, sciences de l'éducation, sciences du langage, didactique..) sont également les bienvenues.

Modalités

Le colloque se déroulera le **16 et 17 mai** à l'Université de Lorraine, Campus du Saulcy (Metz).

La langue de travail sera le français.

Chaque participant disposera de 20 minutes pour sa présentation.

La proposition de communication (environ 5000 signes), au format Word ou PDF, ainsi qu'une brève notice bio-bibliographique (profession, domaine de recherche, institution, publications) est à faire parvenir à l'adresse suivante :

carole.bisenius-penin@univ-lorraine.fr

jeanne.glesener@uni.lu

[Bibliographie indicative](#)

Sex and Nature: 1800–2018

University of Exeter, 10-11 June 2019

Deadline: **30 January 2019**

Keynote speakers:

[Greta LaFleur](#), Yale University, USA

[Astrida Neimanis](#), University of Sydney, Australia

Artist in Residence:

[Amy Cutler](#), Royal Holloway, University of London, UK

Since 2016 the [Ecosexual Bathhouse](#) art venue has been touring the world. Designed by the Pony Express artist collective, this roving multi-chamber venue aims to explore ecological fantasies: visitors can visit a pollination gallery, a composting glory hole, and a honey bee swarm. Activating desire and channelling erotic expression towards the elements of water, earth, air and fire, the project aims to nurture a visceral connection to nonhuman animals, plants, minerals, and inanimate materials.

The Ecosexual Bathhouse is but one of a number of exemplary case studies that disrupt and display the entangled categories of "sex" and "nature." This conference aims to interrogate and investigate diverse moments and sites where sex and nature, along with their practices, aesthetics, methodologies, and conceptual histories, are becoming visible in new and unexpected contexts, both in the present and the past, from sexologist Magnus Hirschfeld's interest in 'intersex butterflies' in the 1920s to the botanical sex scene of Han Kang's *The Vegetarian* (2007).

Historically, the relationship between sex and nature has long been contested. Ideas of nature and the natural have often been employed to secure and essentialise heteronormative binaries of sex, gender and sexuality. Much feminist and queer scholarship has been dedicated to revealing and challenging such uses of the natural. At the same time, the relationship between nature, the natural and sex has been interpreted to support a variety of causes: in the late nineteenth century, for example, feminists took on the cause of anti-vivisection because they saw it as indicative of a common objectification of women and animals. From Darwin and Linnaeus to Krafft-Ebing and Kinsey, categories of sex and sexuality were introduced into concepts of nature and the natural world. This categorisation of sex and nature led to highly contested and politicised debates among their contemporaries. More recently, the relationship between sex and nature has opened up

debates in ecofeminism (Greta Gaard, Val Plumwood), material feminism (Elizabeth Wilson, Stacey Alaimo) and Anthropocene feminism (Claire Colebrook) that seek to rethink the relationship between sex and nature. Instead of rejecting or challenging the idea of the natural, such scholarship has demonstrated the queer and feminist potential of nature. Ground-breaking treatments of nature and sex have led to robust theorizations of queer ecologies (Catriona Sandilands, Astrida Neimanis), natural histories of sexuality (Greta LaFleur) and new kinship forms through reproductive technologies (Sarah Franklin), to name but a few.

The conference welcomes scholars from all disciplines drawing on a broad range of methodologies and focusing broadly on the period since 1800. We aim to explore the entangled categories of sex and nature by examining a wide range of topics related, but not restricted to:

- Natural histories of sex and sexuality
- Sexuality and nature: naturalising sexuality, sexing nature
- Queering nature, naturalising queerness
- (Un)natural sex, (de)naturalising sex, (re)naturalising sex
- The politics of sexual nature
- Nature, naturalness and normativity
- Nature and feminist critique, past and present
- The sexual politics of biotechnological reproduction
- (De)extinction and (re)production
- Sex and nature in the Anthropocene
- Authorities on nature beyond natural sciences
- Race, indigeneity, sex and nature
- Human, animal, vegetable sexuality
- Sex, nature and disability
- Intra-species sexualities from prehistory to the present
- Intersex across species-boundaries

Abstracts of 350 words, along with a 50-word bio, sent in word format or copied into email body, should be sent to Dr Ina Linge (k.linge@exeter.ac.uk) and Dr Sarah Bezan (s.bezan@sheffield.ac.uk) by 30 January 2019. Confirmed participants will be notified by early February 2019. Early career scholars and post-graduate researchers are expressly encouraged to submit abstracts. Travel bursaries will be offered to two postgraduate participants in exchange for live-tweeting during the conference and written reports following the conference. Please let us know in your abstract submission if you would like to be considered for these. We are keen to publish a selection of papers from the conference as an edited volume or special journal issue. Further plans will be discussed with delegates at the conference.

This conference is generously supported by the Wellcome Trust-funded [Rethinking Sexology](#) project.

ICLA Panel: Pacific Insularity: Imaginary Geography of Insular Spaces in the Pacific

29 July-2 August 2019 (University of Macau)

Deadline: **January 31, 2019**

[Conference homepage](#)

From the 29th of July to the 2nd of August 2019, the XXII Congress of the International Comparative Literature Association (ICLA) will be held at the University of Macau (Macau SAR, China). The main theme of the 2019 Congress will be "Literature of the World and the Future of Comparative Literature". Within sub-theme 4, "The Multiple Histories of Comparative Literature", the panel on "Pacific Insularity" will discuss the discursive construction of the imaginary geography of Pacific islands. A key issue of the panel will be the comparison of different literary constructions of insular spaces in the Pacific where the perspective of the outsider arriving at Pacific islands is juxtaposed with view-points of the inhabitants of the islands themselves.

Contributors shall investigate the discursive modelling of islands with a focus on Pacific islands and archipelagos. The imaginary geography of the Pacific tends to stress the vastness of the ocean as surrounded by a 'ring' of volcanic 'fire'. A featured geographical peculiarity of Pacific islands is the coral reef, seen as protecting them as a natural ally against the European invasion. Nonetheless, many Pacific islands share a history of colonization by Spain, Germany, Japan, France, Britain and the USA. A postcolonial critique of colonial master narratives is an essential task of this section. In literature and film, islands are often depicted as small, remote and isolated places, thus supporting the idea of their economic dependency. Against this discursive "belittlement", the anthropologist Epli Hau'ofa (1939–2009) argued that it may lead to paralysis, apathy and fatalism among Pacific islanders. He insists on the "difference between viewing the Pacific as 'islands in a far sea' and as 'a sea of islands'". Starting from this premise, the contributions to this section shall, for instance, emphasize local cases of encounters and interactions on the beach with a transpacific reach. Proposals for papers counterbalancing colonial views by engaging with literature by authors from the Pacific islands themselves from Albert Wendt to Sia Figiel are most welcome.

In the Western tradition, since Thomas Morus, islands also figure prominently in utopian literature due to their 'isolation' from continental 'evils'. Bougainville's ambivalent report made the Polynesian island of Tahiti or "New Cythera", the island of "Venus", on the one hand famous as a site of sexual hospitality. On the other hand, he described the abject practice of sacrificing humans. In Herman Melville's "Moby Dick" (1851), Queequeg's cannibal island of Kokovoko is "not down in any map; true places never are". It is the ambivalent utopian island as 'no place' which turns into the paradigmatic 'true place'. Starting with Daniel Defoe (1719), the 'robinsonade' became the most popular island narrative in Western literature. Gilles Deleuze's analysis of Jean Giraudoux's robinsonade "Suzanne and the Pacific" (1924) in his essay "Desert Islands" (1953) is a pathbreaking landmark of insularity studies. William Golding's "The Lord of the Flies" (1954), also set in the Pacific, is an example for the colonial mindset of explorers, taking possession of what they survey. When the stranded boys see "a circular horizon of water" from a mountain, the character Ralph declares: "This belongs to us". At the same time, it unsettles the colonial narrative of the 'barbaric' island dwellers versus their European liberators. Insular microcosms also often represent the stage for dystopian horrors. Franz Kafka's story "In the Penal Colony" (1919) is modelled after the French penal colony in New Caledonia. Pacific islands are the sites of ecological disasters (Easter Island) or nuclear weapons testing, as depicted in Judith Schalansky's "Atlas of Remote Islands" (2009). All these are views from the 'outside' of the Pacific islands, even if they question colonialist approaches. This panel also invites contributions on alternative constructions of insularity beyond the dominant Western tradition, and would like to explore different perspectives on literary island constructions apart from the land-sea binary and the notion of the isolated island; for instance, archipelagic approaches, views of a 'watery land' and the Pacific as a 'water continent' with open, interconnected insular worlds, in short postcolonial re-writings of island narratives. Furthermore, discussions of literary reflections of current socio-political issues related to Pacific islands would be of interest to the panel: for instance, representations of the effects of climate change and the increasing visibility of the interconnection between politics, social inequalities and the ecology of the land-sea boundary. Pacific islands, especially Nauru, have also become symbols of restricted migration, detention and inhumane living conditions in 'off-shore' refugee camps: the island, here, functions as a site of enclosure in a

very concrete sense. Engagements with depictions of such paradoxical insularities of migration in the Pacific are also a possible topic. Depending on the positionality of the island(s), the vision of the Pacific would be widely varied. The Pacific imagination could have undergone a dramatic change, too, in response to the historical changes in the geo-politics of that particular region. Lately, islands in the South China Sea became contentious issues. Taking these circumstances into consideration, studies focusing on islands, archipelagos and peninsulas around the Pacific Rim are welcome.

We would like to encourage all with scholarly interest in this panel to submit abstracts until **January 31, 2019** (300 words) along with a short biography (about 100 words), if possible, with a link to your internet platform.

Please send your proposal to:

Ellis, Toshiko <ellis@boz.c.u-tokyo.ac.jp>

Dautel, Katrin <katrin.dautel@um.edu.mt>

Schödel, Kathrin <kathrin.schoedel@um.edu.mt>

Schwarz, Thomas <schwarz@dokugo.c.u-tokyo.ac.jp>

Contributors will be informed about paper acceptance by mid-February 2019. Sessions will consist of individual talks (20 minutes) and will be followed by a discussion. For procedures of joining the ICLA and becoming a member, please visit the membership page of the [ICLA website](#) at .

Further reading:

1. Dautel, Katrin / Schödel, Kathrin (ed.): *Insularity. Representations and Constructions of Small Worlds*, Königshausen and Neumann 2016.
2. Edmond, Rod / Smith, Vanessa (ed.): *Islands in History and Representation*. London: Routledge 2003.
3. Deleuze, Gilles: [Desert Islands](#) (1990). In: Gilles Deleuze: *Desert Islands and Other Texts*. New York: Semiotext(e) 2004, pp. 9–14.
4. Epeli Hau'ofa: *We are the Ocean. Selected Works*. Honolulu: University of Hawai'i Press 2008.
5. Fischer, Steven Roger: *A History of the Pacific Islands*. New York: Palgrave 2002.
6. Matsuda, Matt: *Pacific Worlds: A History of Seas, Peoples, and Cultures*. Cambridge: University Press 2012.
7. Schwarz, Thomas / Görbert, Johannes / Kumekawa, Mario (ed.): [Pazifikismus. Poetiken des Stillen Ozeans](#). Würzburg: Königshausen and Neumann 2017.
8. Sudo, Naoto: *Nanyo-Orientalism: Japanese Representations of the Pacific*. Amherst, NY: Cambria Press 2010.

For further information please visit our [homepage](#) and the [conference homepage](#).

Utopia, Dystopia and Climate Change: 20th International Conference of the Utopian Studies Society, Europe

Monash University's Prato Centre, Tuscany

Deadline for submissions: **January 31, 2019**

Contact email: utopias-conference@monash.edu

Despite the incidence of climate change scepticism amongst right-wing politicians in the United States and elsewhere, there is a near-consensus amongst scientists that current levels of atmospheric greenhouse gas are sufficient to alter global weather patterns to possibly disastrous effect. Writing in the journal *Utopian*

Studies in 2016, the Californian science fiction writer Kim Stanley Robinson observed that: "Climate change is inevitable - we're already in it - and because we're caught in technological and cultural path dependency, we can't easily get back out of it ... It has become a case of utopia or catastrophe, and utopia has gone from being a somewhat minor literary problem to a necessary survival strategy."

The 20th conference of the European Utopian Studies Society will be held at Monash University's Prato Centre in Tuscany from 1-5 July 2019. The conference theme will be Utopia, Dystopia and Climate Change and it will address the way utopianists have explored the utopian and dystopian possible outcomes of anthropogenic global warming. As with all the Society's conferences, papers on other aspects of utopias and utopianism will also be welcome. The guest of honour and keynote speaker will be Professor Darko Suvin, author of *Metamorphoses of Science Fiction*. We welcome proposals for individual 20-minute papers, panel sessions where 3 or 4 speakers address a shared topic, and workshops where contributors address questions of practical activism.

For individual 20-minute papers please send as a Word document an abstract (max. 300 words) with:

- your name
- institutional affiliation (if none, write independent scholar)
- email address
- title of paper
- three keywords
- a statement as to whether or not you are willing to chair a session other than your own
- a statement as to whether or not you will require a formal letter confirming your participation in the conference.

For Panel and Workshop Sessions the Coordinator should send as a Word document:

- title and abstract (max. 400 words) for the session
- the names, affiliations and email addresses of agreed participants.

The deadline for submissions is **31 January 2019**.

Confirmation of acceptance will be sent by 28 February 2019.

Please send proposals to utopias-conference@monash.edu with the subject heading "USS2019: [Your Name] Abstract."

The language of the conference is English. Papers in other languages may be accepted if grouped together into a separate session.

Colloque des doctorants et jeunes chercheurs – « Hors-champ et non-dit dans le texte et l'image »

Mercredi 5 juin 2019 & jeudi 6 juin 2019

Date limite: **31 janvier 2019**

Laboratoire HCTI EA 4249 (Héritages et Constructions dans le Texte et l'Image)

Ecole Doctorale Arts, Lettres et Langues

Université de Bretagne Occidentale

Brest, France

La profusion de discours, textuels et visuels, à l'oeuvre dans la société actuelle, n'épuise pas les questions du non-dit et du hors-champ, inhérentes à tout acte de communication qui, comme l'explique le philosophe Jean-Luc Nancy, « ne transporte pas des significations [mais] met en contact des ouvertures de sens».

En effet, tout discours est construit sur la base d'un choix : choix de divulguer une information, choix du registre et du lexique en fonction de l'interlocuteur, choix de communiquer. Si le silence naît généralement de l'absence de bruit, il arrive qu'un *trop-bruit* débouche sur un bruit blanc qui entraîne un silence sémantique coupant court à toute communication. De même, le non-dit se présente comme le miroir du dire, mais il peut également être contenu par celui-ci, par exemple dans un jeu de séduction, ce qui fait dire à Roland Barthes que « l'endroit le plus érotique du corps est là où le vêtement baille ». Il poursuit en expliquant que « C'est l'intermittence qui est érotique [...] : la mise en scène d'une apparition-disparition». Ainsi, ce qui ne se dit pas relève des différentes sphères que sont entre autres le présupposé, le sous-entendu, l'implicite ou encore le tabou et l'intime, mais serait également ce qui donne son sens au *dit*, comme le suggère la théorie de l'iceberg à l'oeuvre dans les écrits d'Ernest Hemingway.

Toute image, fixe ou mobile, par son cadrage, suppose l'existence d'un hors-champ, de même que tout texte suppose un non-dit ou un non-écrit. La diversité des *media* (peinture, photographie, théâtre, cinéma, bande dessinée, séries télévisées, jeux vidéo...) implique une explosion des concepts de cadre, marges et liminalité, re-définissant les notions même de hors-champ, de hors-texte, voire de « hors-page ».

Pour autant, la notion de non-dit ne se restreint pas aux études textuelles, tout comme celle de hors-champ ne se limite pas aux études visuelles ; toutes deux peuvent même se croiser au sein d'un large éventail de disciplines en sciences humaines.

Dans cette perspective interdisciplinaire, le présent colloque se propose d'analyser la porosité des concepts de non-dit et de hors-champ pour les étudier dans les domaines de l'image et du texte, conformément aux axes de recherche du laboratoire HCTI.

Les intervenants pourront, s'ils le souhaitent, traiter des thématiques suivantes (liste non exhaustive) :

- L'ellipse, l'indicible, le secret et l'intertextualité en littérature
- Les notions de présupposé, de connotation, de polyphonie et de non-verbal en linguistique et dans le discours politique
- Le cadre, les marges, la focalisation et la perspective en études visuelles
- L'image de l'artiste, le décalage entre fantasme et réalité, les représentations et interprétations subjectives et objectives, l'art de la suggestion
- L'adaptation, l'interprétation et la traduction de textes et de pratiques culturelles, le contexte et le registre inhérents à la compréhension du discours, la notion de ce qui est « lost in translation »
- La fragmentation de la forme sérielle et la nécessité du non-dit en série pour préserver le suspense, créer un phénomène de cliffhanger et fidéliser le public
- Les discours des médias participatifs, le contraste entre la profusion du discours et la disparition des mots au profit d'images porteuses et chargées de sens
- Les pratiques culturelles et la sociabilité, l'être et le paraître dans les sphères publique et privée, les normes sociales explicites et implicites
- Les frontières officielles, culturelles, politiques ; les frontières identitaires et leurs effets sur une communauté ; la question de la perception individuelle ou collective
- L'influence des échanges commerciaux, officiels ou officieux, licites ou illicites, sur la perception d'un produit, d'un pays, d'une culture

Les propositions (titre et résumé de 300 mots), en français ou en anglais, ainsi qu'une brève présentation de l'auteur (nom, prénom, courriel, affiliation, recherche) doivent être envoyées à l'adresse suivante : doctorants.hcti@gmail.com pour le **jeudi 31 janvier 2019**, délai de rigueur.

Les réponses seront données **fin février 2019**. Le colloque se déroulera le 5 et 6 juin 2019 à la faculté Victor Segalen de l'Université de Bretagne Occidentale à Brest. La durée des interventions ne devra pas excéder 20 minutes. La priorité sera donnée aux communications de doctorants et jeunes chercheurs.

Les membres du comité scientifique : Pierre Chartier (CNU 7), Christophe Cosker (CNU 9), Lise Delmas (CNU 11), Raphaël Haudidier (CNU 11), Dan Luo (CNU 7), Camille Manfredi (CNU 11) Fabiola Obame (CNU 10), Benoît Quinquis (CNU 17)

Les membres du comité d'organisation : Jérémy Cornec, Gwenthalyn Engélibert, Sophie Le Hiress, Anthony Remy

Le colloque donnera lieu à une publication dans *Motifs*, la revue en ligne du laboratoire, en français ou en anglais. Des précisions sur ce point viendront par la suite.

Manifestation organisée avec le soutien du laboratoire HCTI EA 4249 (directeur Pr. Alain Kerhervé) et l'Ecole Doctorale Arts, Lettres et Langues de l'Université Bretagne-Loire (directrice du site de Brest, Pr. Hélène Machinal).

Call for Papers for a Workshop at the 8th Conference of the European Society of Comparative Literature, Lille, 26-30 August 2019

Title: Travel Writing, Cultural Exchange and Identity Construction

Organisers: Leena Eilittä (Helsinki), Sandra Vlasta (Mainz)

Projected duration: two sessions of two hours

Deadline: **1 February 2019**

Travel writing is a genre through which knowledge has been transmitted – both explicitly, as for instance in travelogues about expeditions, and less obviously in supposedly individual travel writing in which the subjectivity of the traveler is often more important. Both forms of travelogues, which are often mixed in the actual travelogues, contribute to the processes of cultural transfer. At the same time, travel writing does not tell only about other places and 'the other' but about personal identity, both in an individual (the traveller) as well as in a collective way (with reference to the readers and the community they belong to). The 'I' of the travel narrative that Alfred Opatz has described as a persona developed for communicative purposes, mediates the traveller's experiences through the travel narrative, thereby transforming the actual journey into a public communication capable of describing, creating and performing different identities and enabling the reader's identification with the mediating persona in this process.

Travel writing describes, negotiates and feeds identity constructions on various levels – individual identities, cultural identities, national identities, social identities etc. Cultural transfer plays a crucial role in these processes as the intercultural context of travel writing predestines it for the negotiation of what is supposedly one's own identity. These texts, our argument goes, have thus had a substantial relation with society particularly in historically crucial periods when questions of identity were an issue: for instance, in any time of conflicts and expeditions, starting from antiquity and continuing up to our age, or in the process

of the formation of the nation states particularly in the 19th Century, or in the aftermath of the breakdown of communism in Europe in the 20th Century.

The proposed workshop, which will include altogether eight papers, investigates how these processes of identity construction take place in travel writing. The aim is to identify such strategies from any period and linguistic and cultural contexts and thus to look at travel writing as a genre. The focus will be on travelogues on journeys that have actually been undertaken but also analyses of other forms of travel writing (i.e. fictional travelogues) are welcome.

Please send your abstracts (300 words) and a short biography by **February 1, 2019** to Dr. Sandra Vlasta (savlasta@uni-mainz.de), University of Mainz, and Dr. Leena Eilittä (leilitta@hotmail.com), University of Helsinki.

The Uses of Aesthetics

12–14 September 2019

Karlstad University, Sweden

Deadline: **1 February 2019**

An international interdisciplinary conference organized by the research group for culture studies KuFo (Kulturvetenskapliga forskargruppen) in celebration of KuFo's ten-year anniversary.

At least since the Kantian conceptualization of the aesthetic object as being purposive without a purpose, and of aesthetic judgment as one of disinterested interest, art has been associated with a certain kind of uselessness. Nevertheless, since aesthetic objects, expressions, and practices always emerge, take place in, and travel across cultural and material contexts, they affect their surroundings, influence those contexts, and make a difference. If inherently "useless" in a Kantian sense, works of art and aesthetic expressions and practices may nevertheless be put to all kinds of uses. In other words, these objects, expressions and practices respond to a particular situation, whether this is established at the moment of articulation or that of reception. The history of the arts may thus be considered as the production of a vast *cultural archive* of objects and aesthetic expressions that are not only preserved but always available for new uses. Such an archive provides us with an infinite supply of possibilities for practices of re-purposing and re-negotiation.

One way to operationalize the cultural archive is through transactions renegotiating different aesthetic objects and expressions through assigning values. Art has always had a difficult relation to values, in the many senses of the word. On the one hand, art is thought to manifest eternal and universal values and the inherently good; on the other hand, art is considered a space for the transgression of norms and the destruction of values. While aesthetic values are often articulated in stark contrast to functional ends, the consumption of use value and the crass prices of the marketplace, artworks have also been used as manifestations of political action, and as objects for economic investment and speculation. Whereas works of art may be accumulated in centralized collections for the public good (in museums) or personal profit (in private collections), performative practices where economic and cultural values are destroyed may constitute aesthetically valuable happenings in themselves.

We welcome papers and presentations by scholars exploring the uses, values and rethinking of the aesthetic in different fields such as (but not limited to):

- Cultural studies
- Art and visual studies

- Media and film studies
- Performance studies
- Literary studies
- Race and whiteness studies
- Postcolonial studies
- Intercultural studies
- Environmental studies
- Gender and masculinity studies
- Religious studies
- Historical studies

Please send proposals for 20-minute papers or presentations to aesthetics@kau.se by **1 February 2019**. Proposals should be no longer than 250 words. We look forward to receiving your proposal. Conference website: <https://www.kau.se/en/kufo/activities/uses-aesthetics>

Colloque International: Machiner la poésie (et la poétique) 3

26-27 septembre 2019, ATILF-CNRS, Nancy, France

Date limite : **1 avril 2019**

Conférences plénières :

Jan Christoph Meister (Universität Hamburg), confirmé

Anne Bandry Scubbi (Université de Strasbourg), sous réserve

Ce colloque international annuel a pour vocation de rassembler des chercheurs passionnés par le développement d'appareillages informatiques ou statistiques de toute sorte pour décrire et analyser mètre, style et poéticité. Pour sa troisième édition, « [Machiner la poésie](#) » souhaite mettre l'accent sur les questions de poétique, ce qui implique que le colloque pourra traiter des différents genres littéraires (poésie, théâtre, roman, voire essai).

En 1917, commentant l'essor des nouveaux media, Apollinaire exhortait à « machiner la poésie comme on a machiné le monde ». Cent ans plus tard, la riche métaphore de ce slogan revêt une acuité croissante au regard du surgissement des nouvelles technologies dans les études littéraires. Quel rôle les machines et les dispositifs logiciels qu'elles ont permis d'élaborer ont-elles pris dans la lecture des textes ? Que nous apprennent-elles sur la mécanique poétique ? Quelles machinations et quelles machineries développons-nous, et avec quels résultats ?

Appliquer des procédés mécaniques à la lecture des textes, c'est aussi poser la question du poétique, et subsidiairement celle de la singularité du style. Résident-ils dans la somme mesurable de procédés ingénieusement agencés et distribués par l'auteur, ou bien échappent-ils aux tentatives de normalisation ? Les machines à lire, en permettant une vision à distance, mesurent des phénomènes que la lecture naturelle ne permet pas de détecter, et interrogent le rôle des traits invisibles ainsi décelés dans la perception (souvent inconsciente) que nous en avons en tant que lecteurs. Quel contrôle le créateur exerce-t-il sur la présence et la distribution de ces éléments ? Ce que Jakobson appelle la « fonction poétique » a pour élément central des traits linguistiques objectivables, mais son efficacité est-elle pour autant réductible à celle d'un dispositif stratégiquement agencé dont on peut démonter rouages et ressorts ?

Les participants donneront des retours d'expérience, heureux ou non, sur les outils informatiques ou statistiques qu'ils développent pour poser des questions de poétique, de métrique et de stylistique, et

éclairer ainsi des problématiques liées à la littérature, la linguistique ou l'histoire littéraire. Les appareils, dispositifs ou systèmes n'ayant pas apporté les résultats espérés, pourvu que leur échec nourrisse une réflexion intéressante et sincère, y auront pleinement leur place : dans le vaste champ dit des « humanités numériques », comprendre la source de l'échec peut se révéler fécond, notamment lorsque la démarche permet de poser la limite de la complémentarité des deux approches (lecture humaine / lecture machinée), ou d'analyser la démarche en termes de rapport de proportion (temps investi / résultat obtenu).

Des sujets d'exploration possibles, dirigés vers l'interprétation et la compréhension des textes et des styles, incluent mais ne sont nullement limités à :

- histoire des machines à lire et éléments de perspective socio-historiques.
- analyse métrique ;
- « topic modeling » ;
- stylométrie ;
- stylistique computationnelle ;
- corrélation entre lectures outillées et caractérisation d'un genre littéraire ;
- association de « distant reading » et de lecture de près ;
- nouvelles technologies comme éléments d'interprétation ; herméneutiques numériques.

Nous attendons des propositions de communication portant sur des textes poétiques versifiés ou non, ou sur des textes extérieurs au genre poétique, pourvu que des dispositifs ou outils que nous désignons sous le nom générique de « machines » aient été mises au point pour explorer la poétique. Les communications de 20-25 minutes pourront porter sur des corpus de toute époque et de toute langue, mais devront être données en français ou en anglais.

Les propositions (300 mots, en français ou en anglais) sont à envoyer au plus tard **le 1er avril 2019** à Anne-Sophie Bories (a.bories@unibas.ch) et Véronique Montémont (veronique.montemont@univ-lorraine.fr).

<https://machinerlapoesie.wordpress.com>

Appel en anglais [ici](#).

Writers in Neo-Victorian fiction / La figure de l'écrivain dans le roman néo-victorien

International One-Day Conference / Colloque international organisé by ERIBIA (EA2610)

October 11, 2019 / 11 octobre 2019

Deadline: **30 April 2019**

Université de Caen Normandie, France

Maison de la recherche en Sciences Humaines

Confirmed Keynote Speaker: Patricia Duncker

Reflecting on the art of writing neo-Victorian fiction, Patricia Duncker draws a whole list of “authors ripe for imitation, adaptation, or reinvention, [...] [such as] Wilkie Collins, all the Brontës, the 1860s fashion for sensation fiction, Henry James and the Victorian ghostly writers, especially M.R. James, the ubiquitous Oscar Wilde, and more dangerously, Charles Dickens.” (Duncker 257). Not only does Duncker specifically stress the art of adaptation, pastiche and/or parody that, in part, is at the bottom of the neo-Victorian project, but her enumeration also significantly alludes to the *presence* of Victorian writers within neo-Victorian fiction, as is to the case, literally, in her recent novel, *Sophie and The Sybil* (2015) that features George Eliot amongst its main characters.

Considering, with Kate Mitchell that, “[n]eo-Victorian fiction prompts authors, readers and critics to confront the problem of historical recollection [...] what is involved in this re-creation of history, what it means to fashion the past for the contemplation of the present” (3), the present conference seeks to engage with the recollection and re-presentation of writers in neo-Victorian fiction.

Which writers are remembered or not? Who is remembered and what is remembered, obliterated or mis-remembered about them? Is the focus on their activity as writer or/and on their private lives? How are these writers turned into characters? Such are some of the questions this conference will address in relation with the politics and revisionary aims of the neo-Victorian project.

The neo-Victorian genre, especially its biofictional branch, seems to have benefited from and followed the booming demand for historical narratives (especially biographies) in the 1990s (Steveker 68). In the case of “celebrity biofictions” which often revolve around “revelations of the salacious and traumatic aspects of the lives of participants in the long nineteenth century” (Kohlke 4), the notion of canonicity seems to be questioned. Famous Victorian writers like Charles Dickens and Lord Tennyson have indeed been the object of mocking depreciating neo-Victorian representations (Gutleben). On the other hand, recent Neo-Victorian representation of writers might be understood as the early twenty-first century’s “fresh commitment to what we might call the reality of history” (Boxall 41).

Taking up the figure of a writer in fiction is an act of appropriation but also of denial. As Georges Letissier puts it about transfictional characters: “the neo-Victorian character denies the death verdict of the closed book, or any compulsory order of textual residence, through a process of migration that is an extension of fictitious life.” (Letissier n.p.). In the course of migration and expansion, the return of dead authors in neo-Victorian fiction may range from a sort of collapse between the author figure and his/her work (e.g. Tobias Oates in *Jack Maggs* (1997)) in contradiction with Barthes’s “Death of the author”, a thin boundary between biography and fiction (e.g. Peter Ackroyd’s *The Last Testament of Oscar Wilde* (1983)) to the staging of the encounter with a writer from the past (e.g. Kathleen A. Flynn’s *The Jane Austen Project* (2017)).

Considering the self-consciousness and meta-reflexivity which define neo-Victorian fiction (Heilman and Llewelyn 4), the representation of the act of writing is of particular interest, be it in the representation of Victorian writers as well as the self-staging of neo-Victorian writers themselves – one may think of Fowles in *The French Lieutenant’s Woman* (1969). Our concern with the representation of the writer includes fictional figures of such as Lamotte and Ash in *Possession, or Sugar* in *The Crimson Petal and the White*. Possible topics may include, but need not be limited to the following:

- Retrieving/staging/plotting authorial figures of the past
- Literary tradition: staging the relation with the predecessor
- the representation of fictional writers
- Reception/transmission/construction of the authorial figure – canonicity/oblivion
- Cultural afterlife of writers
- Nomenclature (biofiction/fictional biography etc.)

The organisers welcome proposals for 20-minute papers about the representation of writers in neo-Victorian fiction. Please send 250-word abstracts, with a 50-word biography to Armelle Parey and Charlotte Wadoux by April 30th, 2019. Notification will be sent in the following month.

Forming the Future

An interdisciplinary conference at the University of Plymouth

2 (p.m.) and 3 September, 2019

Deadline: **1 May 2019**

Confirmed speakers:

- **Amy J. Elias** (Tennessee, Knoxville; English Literature)
- **Daniel Innerarity** (Ikerbasque; Political Philosophy)
- **Sandra Kemp** (Lancaster/Imperial; Director of the Ruskin Library/Museum)
- **Ian Stewart** (Plymouth; Geoscience and Communication)

Thinking about the future often focuses on its 'content': what might happen. Similarly, thinking about 'future studies' often concentrates on its goals, concepts and methods. But what about the forms in which the future comes couched? How does the medium in which the future is presented – its genres, structures, conventions – shape or influence what the future might include? What forms do representations of the future currently take in different disciplines and fields of practice – from fiction to non-fiction, the visual to the textual, science to politics - and to what effect? Can we make our representations of the future more efficacious, with a view to the current world situation? And what might different fields learn from each other, or how might they combine, in order to do this?

This conference sets out to investigate these and related questions, and to trigger dialogue within and across different areas in which the future is being 'formed'.

Starting points may include, but are not restricted to:

- forms old and new (e.g. report, roadmap, fiction, manifesto, visual media, software ...)
- fact/fiction, realistic/unrealistic, mind/heart ...
- a future without apocalypse? continuity/break?
- updating key terms (e.g. hope, optimism, pessimism, utopia, horizons ...)
- instrumentality/openness, prognostication/becoming, fixed/alterable
- the problems of scale (e.g. individual/collective, local/global, multiplicity/unity ...)
- interdisciplinary practice, thinking, potential
- history <> future

Please send proposals for 20 minute papers or presentations to david.sergeant@plymouth.ac.uk Proposals are welcome from researchers across the humanities, social sciences and STEM disciplines, as well as from those working outside the university sector.

Deadline for proposals: 1 May 2019

Two £150 bursaries are available for those without institutional funding or equivalent; please describe in your proposal how you qualify. For more details on the conference see: <https://www.plymouth.ac.uk/whats-on/forming-the-future>

This conference is made possible by funding from the Arts and Humanities Research Council and is organised by Dr David Sergeant, Lecturer in English and AHRC ECR Leadership Fellow, University of Plymouth.

Calls for Contributions / Appels à contribution

Essays on Twenty-First Century TV Witches from Charmed to Sabrina

Deadline for abstracts: **14 January 2019**

Editor: Aaron Ho, Beijing Institute of Technology Zhuhai

Contact email: aaron.ho@suc.bitzh.edu.cn

Sabrina: I want freedom and power.

Prudence: He will never give you that. The Dark Lord. The thought of you, of any of us, having both terrifies him.

Sabrina: Why is that?

Prudence: He is a man, isn't he?

Although dramatic programs on witches have been on television since the sixties, 2018 saw an unprecedented preoccupation with them. In addition to ongoing supernatural series, there are at least seven new witch-themed shows which started this year: *The Chilling Adventures of Sabrina*, *Charmed*, *Legacies*, *A Discovery of Witches*, *Light as a Feather*, *Disenchantment*, and *Britannia*.

Among the series, *Sabrina* stands out because of the unconventional and shocking representations of teenagers and witches. Most television shows on witches belong to the genres of humorous sitcoms or horror, a safe space or an eventual return to one, but *Sabrina's* unpredictability constantly suspends viewers' return to the comfort of safety. Sabrina is depicted as a young woman with ambivalent values. She is a kind person who is capable to slit a frenemy's throat; an innocent teenager who is not conflicted about or tortured over or persecuted by her sexuality; and a sweet lady who sacrifices her soul for power and prays, "Praise Satan." Perhaps it is her controversial adolescent identity and other issues that make the series popular with viewers and critics; it was once the most searched TV show on IMDB and critics from *NPR* to *New Yorker* have discussed it.

As suggested in the epigraph and the short description of *Sabrina*, dramatic series with the theme of witches involve the complex intersections between gender, sexuality, religion, power, and other matters pertinent to contemporary times. This collection of essays proposes to explore and examine the increasing fascination with witches in the twenty-first century by looking at post-2010 television shows with witches.

Besides the seven new series previously listed in the introduction, other primary texts may include but not limited to: *Game of Thrones* (2011-), *American Horror Story: Coven* (2013), *The Worst Witch* (2017-), *Eastwick* (2009-2010), *Emerald City* (2017), *Every Witch Way* (2014-2018), *The Gates* (2010), *Good Witch* (2015-), *Grimm* (2011-2017), *Penny Dreadful* (2014-2016), *The Originals* (2013-), *Once Upon a Time* (2011-2018), *Once Upon a Time in Wonderland* (2013), *Midnight, Texas* (2014), *The Secret Circle* (2011), *Sleepy Hollow* (2013-2017), *Stan Against Evil* (2016), *Switch* (2012), *The Vampire Diaries* (2009-2017), *Witches of East End* (2013-2014), *WITS Academy* (2015), *Merlin* (2008-2012), *Camelot* (2011), and *The Evermoor Chronicles* (2014-2015).

Individual essays should be 5000 to 7000 words each (excluding notes and references). Essays should be original and used only for this collection. They should offer rigorous analyses and unique perspectives on witch-themed programs; and not rely heavily on plot descriptions or give away vital plot points.

I have already found an American academic publisher and intend to submit the full manuscript by the third quarter of 2019. Once your abstract is accepted, you need to submit the first draft on May 1, and the revised draft by July 1. Given the timeline of the project, no extensions will be given once the abstract is accepted. Please submit your abstract only if you are absolutely sure that you can meet the deadline. Note that the acceptance of abstract does not mean that your essay will be included in the collection which will undergo a rigorous peer review process.

Possible topics may include but not limited to:

Impact and Influences:

- compare and contrast between source material (novels, graphic novels, films) and TV; between original and reboot
- Genres: sitcoms, horror, teen, satire
- the influence of Hermione Granger/ Harry Potter on TV witches
- Witches as metaphors and/or wish fulfilment
- the influence of #metoo movement on witches
- online streaming witches versus cable and network TV witches
- how digital photography and special effects change narratives

Culture

- Anime witches
- Transatlantic witches

Gender and Sexuality

- performances of femininity and masculinity
- fear of feminine power and transformative feminine power
- queer families. Why are many witches orphaned?
- sexuality

Identity and Coming of Age

- Many shows chose to set the narratives in schools. Why?

Class, Race, Economy, Religion

- Religion in the series
- Race, especially the casting of Charmed
- Why are many witches affluent?
- The supporting (non-witch) characters' socioeconomic status.

Violence and Death

- the interaction of vampires and werewolves (immortal beings) with witches (who are usually humans). The enmity between the three fractions, and the enmity within the fraction.
- Witches' proximity to deaths
- Death spells and witches' rituals
- Distinction between life and death
- Murder and killings

Please submit abstracts with 250-300 words and a brief bio to Aaron Ho (ho.aaron@gmail.com) by **Jan 14, 2019**.

The Creation of the World: God, Genius, Woman

Colloquia Comparativa Litterarum, Volume 5, 2019

Deadline for submissions: **January 31, 2019**

Colloquia Comparativa Litterarum - scholarly review of Sofia University - publishes double blind peer-reviewed studies in Comparative Literature with an emphasis on European literatures: <http://ejournal.uni-sofia.bg/index.php/Colloquia>

Main theme of the 2019 issue: **The Creation of the World: God, Genius, Woman.**

Comparative Research on Literature and Ideology. Papers (22,000 characters for articles, 5,000 to 10,000 characters for book reviews) for the journal's upcoming issue will be written in English, French or Bulgarian and sent by e-mail to: colloquiacl@gmail.com

Literary Walks, Slow Travel, and Eco-Awareness in Contemporary Literature

Forthcoming issue of *Studies in Twentieth and Twenty-First Century Literature*

Guest Editor: Peter Arnds, Trinity College Dublin

Deadline: **1 February 2019**

One of the latest fitness trends from Sweden is the so-called 'plogging', picking up trash while jogging. Embarking from this image of social engagement for the purpose of healing the planet proposals are sought for an upcoming issue of *Studies in Twentieth and Twenty-First Century Literature* for a series of essays in English that analyse literary, filmic, or other artistic productions in twentieth- and twenty-first century German, French, Italian, or Spanish speaking cultures in view of the links between 'slow travel' and eco-awareness.

Slow travel implies an intensification of experiencing the environment, its devastation, and possibilities of healing. This is not limited to walking alone, although authors of literary walks such as W.G. Sebald or Friedrich Christian Delius are important for this volume. Such literature reveals the tension between the solitary walker distancing himself from the community with its social and political responsibilities, while at the same time actually engaging more closely with the global community and its concerns about the environment and politics. But walking in literature can also be an intensely neo-Romantic experience. When Percy Bysshe Shelley and Mary Wollstonecraft (later Mary Shelley) first eloped and found themselves stranded without money in Paris they decided to walk the 700 km distance to Switzerland. While nineteenth-century literature teems with walkers, how does this map out in the twentieth and twenty-first century?

Apart from this focus on literary walks we seek submissions on various other texts linking ecological awareness to unusual forms of travel. Proposed essays may include but are not limited to topics such as:

- walking as neo-romanticism
- slow travel and encounters with animals;
- theory of psychogeography
- walking and health in literature;
- debunking myths about other species;
- diversity of forms of slow travel in literature and film;
- eco-humor;
- intense encounters with the natural world;
- walking and eco-awareness in film and the visual arts;
- interdisciplinary approaches to slow travel and literature;
- walking and myth;
- slow travel, walking, and borders;
- nocturnal walking in literature

- metaphors of slow travel in the context of ecocriticism;
- slow travel, gender, and ecology;
- bicycling in contemporary literature;
- walking in the city versus nature;
- walking at night;
- walking and emotion;
- philosophies of slow travel in contemporary literary texts;
- wandering and resistance;
- walking as trauma;
- walking as privilege;
- the potential of slow travel for healing oneself, others, and the planet at large (as in Werner Herzog's winter walk from Munich to Paris)

This volume argues that with the slowing down of physical mobility and the traveller's self-marginalization and constant crossing of boundaries, walking and other forms of slow travel increase political alertness, reflection, and a tendency to protest. We are interested in submissions also that examine contemporary literature in light of the philosophical and literary roots of such travel (such as Jean Jacques Rousseau or Robert Louis Stevenson), and which engage densely with theories of slowness, wandering as resistance, and self-exiling during travel (e.g., Michel de Certeau's *The Practice of Everyday Life*, Frédéric Gros' *Philosophy of Walking*, Ernst Jünger's *Der Waldgang*, Rebecca Solnit's *Wanderlust*). The volume is open to a diversity of theorizations. What function does slow travel, especially walking, have for the social responsibility of travellers who follow what Deleuze and Guattari have called a rhizomatic trail across borderless smooth space? Rebecca Solnit has argued, for example, that slow travel "ideally is a state in which the mind, the body, and the world are aligned" (*Wanderlust* 2000).

As Guest Editor I am particularly interested in submissions which examine how literature and film represent slow travel — with its cosmopolitan, polyphonic messages, and the temporary exile of lonely and visionary individuals walking away from their communities and trespassing across communal, territorial, and national boundaries – and whether slow travel may in the end be more conducive to the healing of the planet than an insistence on social and political responsibility that is firmly attached to hermetically sealed-off civic, national, and thus ultimately imagined communities.

Studies in Twentieth and Twenty-First Century Literature is committed to publishing high quality, anonymously peer-reviewed articles written in English on post-1900 literature, film, and media in French, German, and Spanish. The journal is devoted to theory and criticism in the modern languages, and encourages interdisciplinary and collaborative submissions. Many acclaimed literary critics and theoreticians have appeared in *STTCL* and served as guest editors of *STTCL* special issues dedicated to one language or theme. Likewise, the editorial advisory council includes esteemed authors, critics, and theoreticians in French, German, Spanish, and Comparative Literature. From 1976 to 2003, the journal was known as *Studies in 20th Century Literature*, and through 2013, it appeared in print form twice a year (winter and summer) and it is currently published in an online, Open Access format which enhances the journal's sustainability and broadens its global readership.

Please provide a 500-word abstract for articles not to exceed 7500 words, along with a brief CV, complete contact details, and academic affiliation, in an email to Peter Arnds with the reference line of *STTCL* Abstract. The deadline for the submission of abstracts is **February 1, 2019**. If chosen for publication, the completed article will need to be submitted no later than July 1, 2019.

Irish Journal of Gothic and Horror Studies, Issue #18

Submission deadline: **1 March 2019**

The Irish Journal of Gothic and Horror Studies (ISSN 2009-0374) is a peer-reviewed, interdisciplinary, open-access, electronic publication dedicated to the study of gothic and horror literature, film, new media, and television.

We are currently seeking submissions of articles and reviews that deal with any aspect of gothic and horror studies, including (but not limited to) literature, film, television, theatre, art and architecture, music, and new media. Please note that we cannot include pictures or sound files with articles or reviews.

We will consider articles between 5000-7000 words. Articles should follow the MHRA style sheet, which is available in full here: <http://www.mhra.org.uk/series/MSG>.

Please ensure that your submitted document contains no personal identifying information.

Article deadline: **1st March 2019**.

Reviews should be no more than 1000 words (though we may consider longer essay-type reviews), and should include full publication/release/transmission dates and details of the subject discussed. Please note, reviews of contemporary and classic horror films should focus on those that have been released or revived theatrically or on DVD within the last year.

Reviews deadline: 1st May 2019.

We are happy to consider submissions prior to these deadlines. However, decisions regarding publication may not be made until after the Call for Submissions has closed.

Articles and reviews can be submitted for consideration to Dr Dara Downey at irishjournalgothichorror@gmail.com.

Antae: A Journal on the Interspaces of English Studies

General issue

Deadline for abstracts: **May 1, 2019**

Contact: antaejournal@gmail.com

ANTAE (ISSN 2523-2126) invites original full-length article submissions for its upcoming general issues.

ANTAE is a refereed, interdisciplinary journal aimed at exploring current concerns and debates within literary studies, theory, and criticism. The journal welcomes submissions situated across the interdisciplinary spaces provided by diverse forms and expressions within narrative, poetry, theatre, literary theory, cultural criticism, philosophy, media studies, digital cultures, and language studies. Creative writing, translations, and book or conference reviews are also encouraged.

Entering its sixth year of publication, and having published authors from over 40 different universities across the world (including Master's, PhD, and post-doctoral students, as well as tenured academics), the journal is

accepting full-length submissions for future open issues. All submissions sent in before **May 1st, 2019** will be considered for publication in a general issue published in **October 2019**.

Please visit our website (<http://www.antaejournal.com>) for the guidelines for authors. Queries and submissions may be addressed to antaejournal@gmail.com. All past issues can also be freely accessed through our Archives section.

Realitate – Irealitate / Reality – Unreality / Réalité – Irréalité

Acta Iassyensia Comparationis No. 24 (2/2019): REALITATE – IREALITATE / REALITY – UNREALITY / RÉALITÉ – IRRÉALITÉ

Department of Comparative Literature of the “Alexandru Ioan Cuza” University of Iasi, Romania
Closing date for submissions: **May 27, 2019**

Publication: The issue is bound to appear (online version only) on October 21, 2019

Contact: Ana-Maria CONSTANTINOVICI STEFAN, Chief Editor

Email contact: anamaria.stefan@uaic.ro

Homepage: http://literaturacomparata.ro/aic?page_id=157&lang=en

The Editorial Board of *Acta Iassyensia Comparationis*, an interdisciplinary biannual e-journal published by the Department of Comparative Literature of the “Alexandru Ioan Cuza” University of Iasi, Romania, invites you to publish in AIC 24 (2/2019), devoted to the REALITATE – IREALITATE / REALITY – UNREALITY / RÉALITÉ – IRRÉALITÉ theme. Our invitation addresses first and foremost the world & comparative literature specialists, but we also welcome contributions dealing with the announced theme signed by professionals from other humanistic fields. The deadline for the submission of articles and book reviews is May 27, 2019. The issue is bound to appear (online version only) on October 21, 2019. Submitted texts may be written in any of the following languages: Romanian, English, French, German, Spanish, Italian. Submission and publication are free of charge.

Further information on: http://literaturacomparata.ro/aic?page_id=157&lang=en

Publications and Doctoral Theses / Publications et thèses de doctorat

Books

(Re)Writing Without Borders: Contemporary Intermedial Perspectives on Literature and the Visual Arts

Brigitte Le Juez, Nina Shiel, and Mark Wallace (eds.)

Common Ground Research Networks, 2018.

PDF/hard copy available at:

https://cgscholar.com/bookstore/works/rewriting-without-borders?category_id=common-ground-publishing

The diverse range of approaches and of study texts in this volume, the 4th published in ComplitInter Art book series, celebrates the proliferation of word and image media, and the porosity between them, and attests to the continuing relevance of literature and the visual arts in producing and reproducing meaning within contemporary contexts. The essays gathered here examine cross-artistic encounters with a view to capture the most up-to-date interaction between literature and the visual arts. The breadth of expertise from an international array of authors offers a collective and thorough examination of diverse critical approaches that explore how topics such as adaptation and ideology, modernization of traditional genres, relations between art and digital graphics, ekphrastic narratives, are expressed through different types of texts and media.

Anachronismes créateurs

Sous la direction de Alain Montandon et Saulo Neiva.

Presses Universitaires Blaise Pascal, Décembre 2018.

Considéré longtemps comme une grave faute, l'anachronisme a été réévalué pour en souligner les dimensions heuristiques. Acte délibéré ou involontaire, l'anachronisme peut ouvrir la voie aussi bien à une relecture du passé qu'à une réinterprétation du présent, nous permettant de repenser la « marche des temps » (Siegfried Kracauer) et de se pencher autrement sur les rapports que nous établissons à la fois avec le présent d'où écrit l'auteur, avec le passé que cet auteur réinvestit et avec le présent d'où nous lisons ses textes.

L'objet de cet ouvrage est une revalorisation de l'anachronisme dont nous montrons aussi bien le potentiel poétique que la dimension heuristique et interprétative de l'anachronisme en littérature. Cervantès, Camões, Chateaubriand, Gautier, Flaubert, Rimbaud, Laforgue, Queneau, Perrault, Peter Handke, Thiéfaïne, Pasolini, Jacques Demy, Kennely, Thomas Ostermeier, témoignent ici du potentiel poétique des « anachronismes créateurs ».

The Work of Literary Translation

Clive Scott

Cambridge University Press, 2018.

Offering an original reconceptualization of literary translation, Clive Scott argues against traditional approaches to the theory and practice of translation. Instead he suggests that translation should attend more to the phenomenology of reading, triggering creative textual thinking in the responsive reader rather than testing the hermeneutic skills of the professional translator. In this new guise, translation enlists the reader as an active participant in the constant re-fashioning of the text's structural, associative, intertextual and intersensory possibilities, so that our larger understanding of ecology, anthropology, comparative literature and aesthetics is fundamentally transformed and our sense of the expressive resources of language radically extended. Literary translation thus assumes an existential value which takes us beyond the text itself to how it situates us in the world, and what part it plays in the geography of human relationships.

- Re-thinks the assumptions that lie behind institutional approaches to learning to expand the theoretical contexts of literary translation
- Provides imaginative illustrations that demonstrate what re-thinking literary translation might mean on the page
- Proposes that translation can play a key role in giving existing disciplines new orientations

Table of Contents and Look Inside [here](#).

Rencontres sur tables et choses qui traînent. De la nature morte en littérature

Philippe Hamon

Droz, collection "Histoire des idées et critique littéraire", 2018.

La critique littéraire, qui aime emprunter à la peinture certains de ses termes pour décrire le phénomène littéraire, n'utilise pas, ou très rarement, l'expression « nature morte » pour désigner certains groupements d'objets qui apparaissent çà et là dans divers genres littéraires, et notamment dans le roman réaliste au dix-neuvième siècle. Existe-t-il des « natures mortes littéraires » ? Ne sont-elles qu'une simple variété de « paysage », ou d'« intérieur », un pur no man's land de l'histoire racontée, une simple pause descriptive insignifiante sans particularités? Quelle est la spécificité de la « chose posée » dans le mouvement de la fiction ?

Le présent essai s'efforce de circonscrire le statut de la nature morte littéraire comme lieu d'une « lecture rapprochée », comme foyer du texte (elle est point de fixation du lecteur arrêté devant des objets fixes, elle concentre et polarise son attention) et texte du foyer (des objets familiers et domestiques). Elle est aussi lieu du prosaïque, du minime et de l'intime, lieu d'une fascination-répulsion à l'égard de l'inventivité concurrente du kitsch et de l'ersatz, lieu d'une réflexion sur l'ordre et le désordre du monde, lieu de l'hésitation entre l'expansion de la mise en liste et la polarisation sur le « détail », lieu de manifestation d'une certaine ironie à la fois moderne et anti-moderne pour la « beauté » de certaines rencontres hétéroclites et incongrues d'objets dérisoires.

Sommaire

Préambule

Chapitre premier. Approches de la nature morte

Chapitre II. Identifier la nature morte

Chapitre III. Place de la nature morte

Chapitre IV. Les signaux de la nature morte

Chapitre V. Vitrites et étalages

Chapitre VI. Compositions, (dis-)positions

Chapitre VII. En marge du texte ?
Chapitre VIII. Fonctionnalités
Chapitre IX. La nature morte en action
Chapitre X. Questions d'esthétique
Chapitre XI. Ironies
Conclusion
Bibliographie

Comparative Literature: A Very Short Introduction

Ben Hutchinson
Oxford University Press, 2018.

Considering literature comparatively can help readers realize how much can be learned by looking beyond the horizon of their own cultures, discovering not only more about other literatures, but also about their own. Ben Hutchinson offers a history of comparative literature, placing it at the heart of literary criticism.

- Offers an overview of the complex history of Comparative Literature, setting the development of the discipline within the context of political and cultural history
- Explores how comparative literature relates to history, politics, and sociology as well as literary theory
- Shows the value and importance of encountering literature from outside one's own culture
- Outlines the main competing theories of comparative literature
- Considers the future of comparative literature
- Part of the *Very Short Introductions* series - over nine million copies sold worldwide

Table of Contents

1: Metaphors of Reading
2: Practices and Principles
3: History and Heroes
4: Disciplines and Debates
5: The Futures of Comparative Literature
Further Reading
Index

The Future as Catastrophe. Imagining Disaster in the Modern Age

Eva Horn
Translated by Valentine Pakis
Columbia University Press, 2018.

Why do we have the constant feeling that disaster is looming? Beyond the images of atomic apocalypse that have haunted us for decades, we are dazzled now by an array of possible catastrophe scenarios: climate change, financial crises, environmental disasters, technological meltdowns—perennial subjects of literature, film, popular culture, and political debate. Is this preoccupation with catastrophe questionable alarmism or complacent passivity? Or are there certain truths that can be revealed only in apocalypse?

In *The Future as Catastrophe*, Eva Horn offers a novel critique of the modern fascination with disaster, which she treats as a symptom of our relationship to the future. Analyzing the catastrophic imaginary from its cultural and historical roots in Romanticism and the figure of the Last Man, through the narratives of climatic cataclysm and the Cold War's apocalyptic sublime, to the contemporary popularity of disaster fiction and end-of-the-world blockbusters, Horn argues that apocalypse always haunts the modern idea of a future that can be anticipated and planned. Considering works by Lord Byron, J. G. Ballard, and Cormac McCarthy and films such as *12 Monkeys* and *Minority Report* alongside scientific scenarios and political metaphors, she analyzes catastrophic thought experiments and the question of survival, the choices legitimized by imagined states of exception, and the contradictions inherent in preventative measures taken in the name of technical safety or political security. What makes today's obsession different from previous epochs' is the sense of a "catastrophe without event," a stealthily creeping process of disintegration. Ultimately, Horn argues, imagined catastrophes offer us intellectual tools that can render a future shadowed with apocalyptic possibilities affectively, epistemologically, and politically accessible.

[More information](#)

The Nation and the Child – Nation Building in Hebrew Children's Literature, 1930–1970

Yael Darr

Children's Literature, Culture, and Cognition, 10
John Benjamins, 2019.

[Table of contents](#)

The Nation and the Child – Nation Building in Hebrew Children's Literature, 1930–1970 is the first comprehensive study to investigate the active role of children's literature in the intensive cultural project of building a Hebrew nation.

Which social actors and institutions participated in creating a Hebrew children's literature? How did they envision their young readership and what new cultural roles did they prescribe for them through literary texts? How tolerant was the children's literary field to alternative or even subversive national options and how did the perceptions of the "national child" change in the transition from the pre-state Jewish settlement in Palestine to a sovereign state? This book seeks to provide answers to such questions by focusing on the literary activities of leading taste-setters and writers for children, from the most intense period of Israeli nation building – the 1930s and 1940s, the two last decades of the pre-state era, and the 1950s, the first decade following the establishment of the State of Israel in 1948 – through the 1960s, when the nation-building fervor gradually waned.

The Jew's Daughter: A Cultural History of a Conversion Narrative

Efraim Sicher; contributions by Noa Sophie Kohler.
Paperback edition, 2019.

Full information [here](#).

A new approach to thinking about the representation of the Other in Western society, *The Jew's Daughter: A Cultural History of a Conversion Narrative* offers an insight into the gendered difference of the Jew.

Focusing on a popular narrative of “The Jew’s Daughter,” which has been overlooked in conventional studies of European anti-Semitism, this innovative study looks at canonical and neglected texts which have constructed racialized and sexualized images that persist today in the media and popular culture. The book goes back before Shylock and Jessica in *The Merchant of Venice* and Isaac and Rebecca in *Ivanhoe* to seek the answers to why the Jewish father is always wicked and ugly, while his daughter is invariably desirable and open to conversion. The story unfolds in fascinating transformations, reflecting changing ideological and social discourses about gender, sexuality, religion, and nation that expose shifting perceptions of inclusion and exclusion of the Other. Unlike previous studies of the theme of the Jewess in separate literatures, Sicher provides a comparative perspective on the transnational circulation of texts in the historical context of the perception of both Jews and women as marginal or outcasts in society. The book draws on examples from the arts, history, literature, folklore, and theology to draw a complex picture of the dynamics of Jewish-Christian relations in England, France, Germany, and Eastern Europe from 1100 to 2017. In addition, the responses of Jewish authors illustrate a dialogue that has not always led to mutual understanding. This ground-breaking work will provoke questions about the history and present state of prejudiced attitudes in our society.

Journals / Thematic Issues

1943 en traductions dans l'espace francophone européen

sous la direction de Christine Lombez, Atlantide n°8, 2018.

Consultable en ligne (<http://atlantide.univ-nantes.fr>).

Table des matières:

- *Traduire depuis la Suisse en 1943. Le cas de la revue genevoise Lettres* – Stefanie BRAENDLI
- 1943, un tournant pour l' *Aktion Übersetzung*? Otto Abetz et l'organisation des traductions de l'allemand – Michaela ENDERLE-RISTORI
- *Les Troyennes* de Sénèque dans la traduction de Gabriel Boissy. Une tragédie antique de circonstance – Sylvie HUMBERT-MOUGIN
- 1943 au miroir de la traduction poétique en français : pour un état des lieux – Christine LOMBEZ
- 1943, l'« année Hölderlin », vue de France – Alexis TAUTOU
- La revue *Fontaine* et ses réseaux en 1943 – François VIGNALE

Caietele Echinox: Neo-Gothic: Hybridizations of the Imaginary

Volume 35 / 2018

Coordinator: Giovanni Magliocco

Table of Contents

Giovanni Magliocco, Foreword

Neo-Gothic between Theory and Imaginary

Max Duperray, « NEO-GOTHIC » : frontières incertaines d'un concept littéraire

Florence Casulli, Macabre Short-Stories by Edgar Allan Poe and Roald Dahl

Valentina Sirangelo, Sulla natura lunare di Shub-Niggurath: dalla mythopoeia di Howard Phillips Lovecraft a *The Moon-Lens* di Ramsey Campbell

Patrycja Antoszek, Shirley Jackson's Affective Gothicism: The Discourse of Melancholia in *The Bird's Nest*

Barbara Miceli, Pathological Narcissism in a (Neo)Gothic Setting: Joyce Carol Oates's "Evil Eye"

Dana Percec, Gothic Revisitations of *Hamlet*: Ian McEwan's *Nutshell*

Rose-Anaïs Weeber, *Crimson Peak*: Guillermo del Toro's Visual Tribute to Gothic Literature

Hybridizations & Mutations

Laura Pavel, The Gothic-Absurd Hybrid and the Limits of Representation

Lucian-Vasile Szabo & Marius-Mircea Crişan, Technological Modifications of the Human Body in Neo-Gothic Literature: Prostheses, Hybridization and Cyborgization in Posthumanism

Alessandra Squeo, Hybridizing Textual Bodies and Neo-Gothic Identities: Frankenstein's Afterlife in Shelley Jackson's Fiction

Mihaela Ursa, Media Pride and Prejudices of Transmedial Traffic: Enacting Jane Austen with Zombies

Doru Pop, A Replicant Walks into the Desert of the Real and Tells Unfunny Jokes in the Flickering Lights of Neon-Gothic Fantasy

Richard Kidder, Some Examples of the Ecogothic in Contemporary English Language Fiction

Carmen Borbély, Post-Gothic Traces in Ian McEwan's *Solar*

Peripheral Configurations of the Neo-Gothic

Gerry Turcotte, The Caribbean Gothic Down Under: Caribbean Influences in Marianne de Pierres' Parrish Plessis Novels

Ana-Maria Parasca, The Sense of Otherness in Kate's Morton Novels

Gisèle Vanhese, Néo-gothique et imaginaire amérindien dans *Le Mutilateur* de Julian Mahikan

Katarzyna Ancuta, Patterns of Shadows: Japanese Crime Gothic as Neo-Gothic

Luisa Valmarin, La poesia di Arturo Graf tra tentazioni gotiche ereminscenze emineschiane

Catherine de Wrangel, *Racconto d'autunno* de Tommaso Landolfi: du récit gothique à la réflexion philosophico-politique

Fabio Camilletti, Melissa, o la realtà dei fantasmi

Ruxandra Cesereanu, Leonid Dimov: Spectrality and the Neo-Gothic Atmosphere

Corin Braga, Vintilă Ivăncescu: From Oneirism to the Neo-Gothic

Marius Popa, Les retours du néo-gothique dans la littérature de Mircea Cărtărescu. Les artifices de l'imaginaire dans *Solenoid*

Giovanni Magliocco, L'errance post-mortem d'une identité fragmentée. *Pudră* de Dora Pavel entre Néo-Gothique et Postmoderne

Neohelicon – articles based on presentations at the ESCL Helsinki conference in August 2017

Volume 45, Issue 2, December 2018: 533-601.

Four articles based on presentations at the ESCL Helsinki conference in August 2017.

[Link.](#)

Kai Mikkonen and Yves Clavaron: "Terrorism, fiction and assassinating Thatcher: introduction." (533-538)

Florence Fix: "Espace théâtral, espace carcéral : terrorismes à la scène." (539-551)

Kai Mikkonen: "What does a terrorist want? Empathising and sympathising with terrorist voices." (553-574)

Blanka Grzegorzczuk: "Radical children, radical fictions: terror and extremism in Sam Mills's *Blackout* and Malorie Blackman's *Noble Conflict*." (575-586)

Yves Clavaron: "Littérature et terreur: *L'Attentat* de Yasmina Khadra (2005) et *Terrorist* de John Updike (2006)." (587-601)

Thinking Language with Henri Meschonnic

Comparative Critical Studies, Volume 15, Issue 3, October 2018

[Table of contents.](#)

Language, Context and Text: The Social Semiotics Forum

John Benjamins Publishing, January 2019

[Table of Contents.](#)

Language, Context and Text: The Social Semiotics Forum (LangCT) is an international, refereed journal with a focus on the use, critique and development of social semiotics as originally proposed by the British linguist M.A.K. Halliday. It is dedicated to new theoretical and empirical work in systemic functional linguistics (SFL) concerning any language. Additionally, there is a deep interest in studies of other modalities that use a social semiotic approach and are directly related to SFL. Social semiotic studies of inter-modal relations between language and other meaning systems are of particular interest, as are transdisciplinary studies in which language use plays a key role.

The journal encourages the presentation and critique of new theoretical proposals through careful scholarly analysis, testing of the implications of proposals and presentation of alternative viewpoints broadly within the SFL framework.

The journal publishes research across a broad range of fields and interests: such as, for example, all strata of language and contexts, academic and professional writing, business communication, computational modeling, healthcare communication, child language development, language and literacy learning, literary studies, second and other language learning, social class effects on language use in institutional settings, studies of ideologies, translation and interpretation, and workplace relations.

The International Journal of Literary Humanities

Volume 16, Issue 4, 2018-12-23

Collection: [Common Ground Research Networks](#)

Series: [New Directions in the Humanities](#)

Overview of articles [here](#).

A Critical Response to Neocolonialism

CLCWeb: Comparative Literature and Culture, Issue 20.7 (December 2018)

Ed. Guoqiang Qiao.

[Full articles.](#)

TRANS: Revue de littérature générale et comparée

Les tentations encyclopédiques (2018)

[Articles complets.](#)

Classical Papers 15 (Dec. 2018)

Dept. Of Greek and Latin Studies, Faculty of Arts, Cairo University.

El-Nowieemy, Magda. "What is a Classic?: One Term, Several Meanings". 347-378.

Positions (Teaching, Research, etc.) / Positions (enseignement, recherche, etc.)

Senior International Programmes Adviser (x2) – The British Academy

Deadline: **11 January 2019**

As the UK's national body for the humanities and social sciences, the British Academy champions the study of peoples, cultures and societies - past, present and future. Bringing independence, authority and objectivity to complex issues, we contribute significantly to public policy, skills, education and research and help to shape both society and the economy.

Working closely with colleagues, the successful candidates will support the framing and delivery of the Academy's international activities, with specific responsibility for shaping and managing a portfolio of research programmes.

The role will require the successful candidates to pursue opportunities for engagement with a wide variety of partner organisations and stakeholders in the UK and overseas. They will be expected to provide support for relevant Academy committees and panels, award-holders and assessors; undertake background research, analysis and writing; manage an appropriate budget, and be a source of advice and briefings for relevant Academy Officers and personnel relating to the international dimensions of the Academy's work.

We expect the post holders to be of graduate calibre with a track record of delivering impactful project outcomes. Ideally, the successful applicants will bring humanities or a social science background to the job and will be familiar with the international research landscape. They will be highly organised and methodical in their approach, and comfortable dealing with changing priorities and tight deadlines.

The Academy offers 34 days of annual holiday, excellent benefits (including a defined benefit pension scheme) and one of the best locations in London.

How to Apply:

The recruitment pack including the job description and person specification is available on The British Academy Website. Once you have had an opportunity to read through both documents carefully, please send a copy of your CV accompanied by a covering letter, outlining why you are particularly suited to this role and how you fulfil the criteria listed within the person specification. For further information and to apply please follow the link below.

<https://www.thebritishacademy.ac.uk/senior-international-programmes-adviser-x2>

Please also submit a completed equal opportunities form, which will be treated confidentially and separated from your application prior to the shortlisting process.

All applications should be e-mailed to recruitment@britac.ac.uk

Important to Note:

The closing date for applications is 5pm Friday, 11 January 2019.

All applications received after the closing date will not be reviewed.

Candidates who are shortlisted will be notified by Friday, 18 January 2019.

Interviews are due to take place on Monday, 28 January 2019.

If you do not hear from us by this date, you should assume that your application has been unsuccessful on this occasion.

Post-Doctoral Researcher in African Still and Moving Image (Fixed-Term)

Bournemouth University - Faculty of Media and Communication

Deadline: **17 January 2019**

Starting salary from £29,515 - £34,189 per annum with further progression opportunities to £37,345
Bournemouth University's vision is worldwide recognition as a leading university for inspiring learning, advancing knowledge and enriching society through the fusion of education, research and practice. Our highly skilled and creative workforce is comprised of individuals drawn from a broad cross section of the globe, who reflect a variety of backgrounds, talents, perspectives and experiences that help to build our global learning community.

The Faculty of Media and Communication at Bournemouth University has a long history of engaging with leading industry practice alongside academic research. It houses departments in journalism, communication, computer animation, film and media and benefits from the disciplinary connections that run across these departments. These have led to successful research projects that transcend subject-specific boundaries and benefit from this rich collaborative environment. The Faculty is also home to the world leading National Centre of Computer Animation (NCCA) which has been awarded AHRC funding for **ArtoP: The Visual Articulations of Politics in Nigeria (AH/S002189/1)**. **ArtoP** is informed by previous research undertaken by the PI and Co-I in the Sub-Saharan region on Nigerian art, political animation and digital technologies.

Still and moving images have historically played a key part in the articulation (visually and textually) of political ideas and have constructed positionings and discourses on the politics of elections. **ArtoP** sets out to capture and archive these articulations through the images produced by Nigerian artists (and respective creative industries) at a critical time around the Nigerian presidential elections in February 2019.

The researcher will be expected to support the Principal and Co-Investigator in the UK and during fieldwork in Nigeria for the duration of the project. The main duties will include support with data collection, the remote supervision of a small team of Research Assistants in Nigeria, the support and development of the archive and impact and dissemination activities.

The applicant should hold a doctoral qualification in related fields such as African art, or media and politics in Africa, and possess theoretical and contextual knowledge of artistic practice and/or discourse in politics. They should have an interest and/or some knowledge of archival methods. We encourage candidates who are interested in active field-work in Nigeria and qualitative research methods and analysis to apply. Good communication and organizational skills are essential as well as the ability to be self-directed and motivated. This is a good opportunity for emergent researchers to develop their skills and work alongside partners and advisors from a range of prestigious international institutions.

This post is available on a fixed term basis until 30/06/2021.

For further information and discussion, please contact Paula Callus, Project Principal Investigator by email on: pcallus@bournemouth.ac.uk

A detailed job description and person specification are available from our website together with an online application form. Alternatively, please telephone 01202 961133 (24 hour answerphone) quoting the appropriate reference [FMC149](#).

BU values and is committed to an inclusive working environment. We seek a diverse community through attracting, developing and retaining staff from different backgrounds to contribute to inspirational learning, advancing knowledge and enriching society. To support and enable our staff to achieve a balance between work and their personal lives, we will also consider proposals for flexible working or job share arrangements.

Closing Date: (Midnight) Thursday 17 January 2019
www.bournemouth.ac.uk/jobs

Lecturer in Popular Music – Goldsmiths, University of London - Department of Music

Closing date: **Tuesday 23 January 2019**

Location: London, New Cross
Salary: £45,279.53 to £51,919.89
Hours: Full Time
Contract Type: Permanent
Placed On: 21st December 2018
Closes: 23rd January 2019
Job Ref: 374233

The Department of Music at Goldsmiths is looking to appoint a Lecturer in Popular Music. You will be an individual with HE teaching experience and a significant profile as a popular music practitioner. Your work and experience should lie in creative practice, songwriting and performance, which sit at the heart of the Department's programmes. You will also convene the MMus Popular Music pathway, teach and coordinate undergraduate modules.

Goldsmiths is passionate about advancing equality and celebrating diversity. We particularly welcome applications from women and BME applicants as this group is currently under represented in the Department of Music.

The closing date for applications is **Tuesday 23 January** (23:59) and interviews are expected to take place during w/c 4 February 2019.

University Professor of Anglophone Literatures – Leopold-Franzens-University Innsbruck

Deadline: **31 January 2019**

The University of Innsbruck invites applications for the position of **University Professor of Anglophone Literatures** at the Department of English of the Faculty of Language, Literature and Culture.

The position will be based on a permanent civil-law employment contract with the University. Responsibilities include

- Representing the whole spectrum of the subject of “English Literary Studies” both in research and teaching with a focus on Anglophone literatures (apart from US-American literatures) from the early modern era to the present; analysis of Anglophone literatures as regional, national, and transnational formations with regard to formal, thematic, and theoretical aspects as well as processes of production and reception;
- Collaborating closely with the other research areas in English and American Studies (Cultural Studies, Linguistics, Applied Language Studies), as well as with the Faculty’s and University’s research centres;
- Acquiring third-party funding;
- Teaching and developing modules for BA, MA, doctoral students as well as students in the teacher training programme; supervising BA, MA, and diploma dissertations as well as doctoral theses;
- Taking over administrative roles and actively contributing to the initiatives of the Academic Network Britain-Innsbruck (founded in 2017);
- Supporting and mentoring early-career researchers.

Eligibility requirements include

A pertinent degree in higher education, a pertinent teaching qualification (“Habilitation” or equivalent), research expertise in Anglophone literatures (apart from US-American literatures), publications in leading international peer-reviewed journals, English proficiency at level C2, German proficiency at least at level B1, documented involvement in international research activities, experience in the acquisition of third-party funding, very good didactic, social, and management skills, readiness to engage in committee work, and relevant professional research/teaching experience abroad.

The University of Innsbruck is committed to increasing the percentage of female employees, especially in leading positions and therefore explicitly invites women to apply. In the case of equivalent qualifications, women will be given preference.

Applications must reach us at the latest by and should include the usual documentation (esp. curriculum vitae, a list of courses taught, a list of publications, description of current and intended research, samples of the 5 most important articles or book chapters, a list of academic talks and projects). All documents have to be submitted in digital form (CD-ROM, e-mail, etc.). Hardcopy (paper) is optional. Please send the documents to: Leopold-Franzens-Universität Innsbruck, Fakultäten Servicestelle, Standort Innrain 52f, A-6020 Innsbruck (fss-innrain52f@uibk.ac.at)

The basic salary is set down in the collective bargaining agreement for university employees. Professors are in the remuneration group A 1. For the position the monthly salary is 5,005.10 Euro (14 x). Depending on

qualification and experience a higher salary can be a topic in the negotiations with the rector. Beyond that the university offers attractive additional benefits (<http://www.uibk.ac.at/universitaet/zusatzleistungen/>).

The full, authoritative text in German (published in the official bulletin of the University of) as well as additional information on the current status of the application process may be found at:

<https://fuonline.uibk.ac.at/public/karriereportal.home>

Research Associate (Fixed Term) – University of Cambridge, Centre for Research in Arts, Social Sciences and Humanities

Deadline: **31 January 2019**

CRASSH is seeking to appoint a highly motivated and enthusiastic Research Associate to join the four-year project Giving Voice to Digital Democracies: The Social Impact of Artificially Intelligent Communications Technology (based at CRASSH), led by Professor Ian Roberts.

The project explores the social changes caused by Artificial Intelligence (AI) and Information and Communications Technology (ICT) in modern digital democracies. The focus is on technologies at the intersection of AI and ICT (AICT), specifically speech technology, natural language processing, smart telecommunications and social media. The aim is to elaborate on an applied ethics of AICT that facilitates the development of systems that are more trustworthy, accurate, unbiased and transparent. The project provides a unique opportunity to determine how existing AICT-based infrastructures can be reconfigured to enable these technologies to change society for the better.

The Research Associate (RA) will work collaboratively on the project, interacting closely with the Principal Investigator, Co-Investigators, the Project Manager and the existing RA. In addition to undertaking their own research, the RA will participate in all project-related meetings and events, while also assisting in the organisation of activities such as workshops, conferences, colloquia, and the hosting of visitors. The RA will also share responsibility for editing project outputs and contributing content to the project's website and social media accounts.

The position will be based in Cambridge but the RA will be expected to travel to Europe/the US, as required. The successful applicant will hold a good first degree, and a PhD, in a relevant subject area, already awarded or near completion. They will have expertise in fields such as Speech Recognition, Speech Synthesis, Machine Translation, Dialogue Systems, Natural Language Processing and Computational Linguistics. Applicants will be expected to provide evidence of the ability to organise and participate in collaborative research initiatives. The University has a responsibility to ensure that all employees are eligible to live and work in the UK.

Fixed-term: The start date is 1 April 2019, or as soon as possible thereafter. Funding for the post is available until 30 September 2022, in the first instance.

To apply online for this vacancy and to view further information about the role, please visit:

<http://www.jobs.cam.ac.uk/job/17777>. This will take you to the role on the University's Job Opportunities pages. There you will need to click on the 'Apply online' button and register an account with the University's Web Recruitment System (if you have not already) and log in before completing the online application form.

The closing date for applications is 31 January 2019. Interviews are planned on for the week of 4th March 2019. If you have any questions about this vacancy or the application process, please contact jobs@crash.cam.ac.uk

Please quote reference VM15812 on your application and in any correspondence about this vacancy. The University values diversity and is committed to equality of opportunity. The University has a responsibility to ensure that all employees are eligible to live and work in the UK.

Assistant Professor of Humanities, Boğaziçi University Istanbul

Deadline: **18 March 2019**

Bogazici University, Istanbul (www.boun.edu.tr), announces an assistant professor position for the Humanities Program. The courses are taught in English. Native command of English and a Ph.D. in a Humanities-related discipline are required. The Ph.D. degree must be completed prior to the application deadline of January 21, 2019.

Appointments are for one academic year (September 1, 2019 – June 31, 2020), and renewable based on good standing up to three years or more. In case of renewal, faculty continue to receive salary during the summer months (July to September) following the end of the first academic year.

The salary for foreign faculty holding assistant professorships is set by the government and is approximately twice the monthly pay of a Turkish assistant professor (Turkish taxes are deducted at the source, and the tax amount varies from month to month. Hence there will be a variation in monthly net pay during the course of the year). State health care is provided.

Instructors can apply to the Dean's Office for research travel funding (which is a fixed sum) once per academic year.

Please see the course website www.hum.boun.edu.tr

The course is team-taught in a lecture and discussion section format. Each instructor is responsible for teaching four discussion sections (a total of ten classroom hours per week including lectures) and for giving lectures periodically throughout the semester.

Applicants submit a letter of application, curriculum vitae, writing sample, three letters of recommendation and a 1-2 page teaching statement on a specific text of "canonical" status and discuss how they would teach this text.

Applications should be sent to Asst. Prof. Leyla Kayhan Elbirlik, Academic Coordinator, leyla.elbirlik@boun.edu.tr

Funding Alerts / Recherche financement

Doctoral Studentships: AHRC Midlands4Cities DTP funding for UK/EU students

Deadline: **14 January 2019**

The AHRC-funded [Midlands4Cities Doctoral Training Partnership](#) (M4C) brings together eight leading universities across the Midlands to support the professional and personal development of the next generation of arts and humanities doctoral researchers. M4C is a collaboration between the University of Birmingham, Birmingham City University, University of Warwick, Coventry University, University of Leicester, De Montfort University, Nottingham Trent University and The University of Nottingham. M4C is awarding up to 80 doctoral studentships for UK/EU applicants for 2019 through an open competition and 11 Collaborative Doctoral Awards (CDA) through a linked competition with a range of partner organisations in the cultural, creative and heritage sector.

English at Nottingham Trent University is inviting applications from students whose research interests connect with our fields of expertise in:

- American literature and cultural history
- Colonial, postcolonial, global, and world literatures and cultures
- Contemporary literature and culture
- Creative writing and critical-creative research
- Gender and sexuality
- Gothic literature
- Literary and cultural theory
- Literature and technology
- Literature, film and visual culture
- Magazine and periodical writing
- Modernism
- Poetry and poetics
- Popular fiction
- Race, Rights and Activist Writing
- Romantic literature
- Shakespeare and Early Modern writing
- Travel writing
- War and literature
- Women's writing

The deadline for M4C funding applications is **14 January 2019** (noon), by which time students must have applied for a place to study and have ensured that two academic references are submitted using the Midlands4Cities online reference form. For full details of eligibility, funding, research supervision areas and CDA projects, and for dates of our November application writing workshops, please visit <https://www.midlands4cities.ac.uk> or contact enquiries@midlands4cities.ac.uk

ESRC Wales DTP Studentships, Cardiff University

Application deadline 1 February 2019

Start date October 2019

Duration 3 or 4 years (or part-time equivalent)

Cardiff University's School of Modern Languages and the Department of Politics/ International Relations, supported by the ESRC Doctoral Training Partnership for Wales (Wales DTP), invite applications for:

I) One Collaborative PhD studentship on the Global Language-Based Area Studies: Evaluating the Legacy of the World War One Centenary in British Tourist Experiences at the Western Front

II) Up to three *possible* PhD studentships (on the Global Language-Based Area Studies pathway) via the ESRC general competition

Full details of how to apply are given below. Please specify when applying whether you are applying for the collaborative studentship or the possibility of an ESRC studentship. Please send your application to languages-pg-admissions@cf.ac.uk.

I) COLLABORATIVE STUDENTSHIP

This will involve liaison with a non-academic organisation, the 'In Flanders Fields' Museum, at one or more key stages of the research programme. The project will commence in October 2019 and be supervised by staff from departments which have strong research cultures and which were highly ranked in the last university research exercise (the 'REF').

The research itself aims to evaluate the impact of the centenary celebrations in the UK on touristic consumption of the extra-territorial heritage of the Western Front, focused on the city of Ieper/Ypres. It asks the following research questions:

1. How does the consumption of extra-territorial heritage at Ieper and the Western Front allow tourists to negotiate their own British identity in relationship to Europe at this juncture?
2. How have local actors and UK agencies based in the region responded to UK visitors' expectations in this context?
3. How does such production and consumption of extra-territorial heritage impact on international relations as a lived experience for citizens?

This studentship will include a three-month placement at the 'In Flanders Fields' Museum in Ypres. The award is available on either a 1+3 or +3 basis. A 1+3 studentship provides funding for four years (or part-time equivalent), completing a research training Masters in the 1st year, followed by 3 years research funding for a PhD. A +3 studentship provides funding for the three years PhD research study only (or part-time equivalent).

Applications are invited from exceptional candidates with a first class or strong upper second class honours degree, or appropriate Master's degree. Both the University and the ESRC Wales DTP value diversity and equality at all levels and we encourage applications from all sections of the community.

This studentship is a 'collaborative' award. Applicants should take careful consideration of the working title and description of the project, and may wish to contact the supervisors, particularly [Professor David Clarke](#)

For academic queries about the scheme in general, please contact [Professor Gordon Cumming](#) (up to the end of January 2019) and [Dr Andrew Dowling](#) (as from February 2019).

For any admissions and administrative questions, please contact [Duncan Stockwell](#).
Visit our [ESRC Wales Doctoral Training Centre webpage](#) for all current ESRC studentships at Cardiff University.

Supervisors

[Professor David Clarke](#) (new member of staff in German, School of Modern Languages)

[Dr Victoria Basham](#) (member of staff in the Department of Politics and International Relations)

Pathway Conveners

[Professor Gordon Cumming](#) (until end of January 2019)

[Dr Andrew Dowling](#) (as from February 2019)

Admissions

[Duncan Stockwell](#) (tel: +44 29208 70824)

Funding and Eligibility

Tuition fee support

Full UK/EU tuition fees

Maintenance stipend

Doctoral stipend matching UK Research Council National Minimum. This was £14,777 per annum in 2018/19 for full time students who satisfied UK residency requirements.

Additional funding offered

Research Training Support Grant (RTSG) for three years for full-time students (pro rata for part-time students). An overseas fieldwork allowance (if applicable).

Residency

UK Research Council eligibility conditions apply

Academic criteria

ESRC studentships are highly competitive, candidates should have an excellent academic background in the social sciences, holding a 1st or strong upper 2nd class degree; applications from those also holding a relevant research training Masters degree (or an equivalent background in research training) will be considered for a +3 award. Full awards (fees plus maintenance stipend) are open to UK Nationals and EU students who can satisfy UK residency requirements.

Advice on Applications for our Collaborative Studentship

Consideration is automatic upon application for admission to the [Doctor of Philosophy](#) (October 2019 start date), either full- or part-time, submitted by the deadline of **12.00 noon, 1 February 2019**. Short-listed applicants will be invited for an interview, which is expected to take place in late February/ early March 2019. After the interview, a final short-list of applicants will be put forward to the ESRC Wales DTP Doctoral Panel at which final decisions with regard to studentship awards will be made. Successful applicants can expect to hear by mid-April 2019.

In the funding section of your application, please select "I will be applying for a scholarship / grant" and specify that you are applying for advertised **collaborative funding** from the ESRC.

Guidelines for the application sections:

1. The covering letter should be addressed to Dr Andrew Dowling and must name the collaborative studentship being applied for. It must set out your reasons and motivation for applying to study at Cardiff University, and the Global Language-Based Area Studies Pathway; your understanding, and expectations of doctoral study; and your academic interests generally, and particularly how these relate to the description of the project supplied. The covering letter should be no more than two pages. Please also specify whether you wish to apply on a +3 or 1+3 basis.
2. Your academic / professional qualifications should include, where appropriate, proof of English Language Competency (7.0 IELTS minimum).
3. All applications require two academic references to be submitted in support. Candidates must approach referees themselves and request a reference to be submitted.
4. Include a Curriculum Vitae, no longer than two pages.
5. For collaborative studentships, your research proposal should build directly on the outline description that has been supplied. The proposal should be up to a *maximum* of 1000 words, not including references. We suggest that you use the following structure in your research proposal:
 1. your reflections on the title, aims and purpose of the research
 2. an overview of some key research literature relevant to the study
 3. your proposals for developing the design and methods of the study
 4. a description of potential outcomes of the project for understanding, knowledge, policy and practice (as appropriate to the topic)
 5. Bibliographic references.

II) GENERAL COMPETITION FOR ESRC STUDENTSHIPS

You may also enter the ERC general competition and apply for the *possibility* of being awarded one of three studentships on the ESRC DTP Global Language-based Area Studies (GLAS) pathway.

GLAS is hosted by the School of Modern Languages in collaboration with Politics/ IR. We would welcome applications with a social science orientation on topics which require good knowledge of, or a readiness to undertake study of, a modern foreign language, notably French, Spanish, German, Italian, Catalan, Portuguese, Chinese or Japanese. Other languages may also be available via the University's Language for All programme or, subject to the approval of the DTP, in the form of bespoke hard language training.

Language-based area studies draws upon foreign language skills to explore the society, politics or culture of a particular country or region. Students may apply to do language-informed research on any aspect of area studies: the politics, society and culture of Europe and its member states; African and development studies; China, new media and the cultural industries; nationalism (in Spain and France); contemporary European history; modern foreign language-learning in Wales; migration studies; gender studies; international relations; governance, comparative politics, Wales and Wallonia, industrial relations or even some aspects of translation studies. However, before applying for these 'open' awards, students should check that there is the necessary research and supervisory expertise within [MLANG](#) and/ or [Politics/ IR](#). Students should feel free to contact supervisors directly but should also keep the pathway convenor – Professor Gordon Cumming (cumming@cf.ac.uk) until January 2019 and Dr Andrew Dowling (DowlingA@cf.ac.uk) after February 2019 – informed of their progress.

Closing Date for Applications: 12 noon on 1 February 2019

Duration: 1 +3 years, or +3 years.

Start Date: Studentships will commence in **October 2019**

Funding Amount: Full UK/EU fees, plus stipend at UK Research Council National Minimum, and a Research training grant.

Level of Study: Postgraduate Research

Regions: EU (Non-UK, see residency requirements below), UK
Eligibility

Academic Criteria: ESRC studentships are highly competitive, candidates should have an excellent academic background in the humanities or social sciences, holding a 1st or an upper 2nd class degree (or the overseas equivalent); applications from those also holding a Masters degree (preferably an ESRC recognised Masters or an equivalent background in research training) will be considered for a +3 award. There is no requirement to have already undertaken a Master's as 1+3 students will have fully funded access to Cardiff University's MSc in Social Science Research Methods.

Please note that we consider all individual applicants on their specific merits. If you do not have the standard qualifications but have relevant experience or expertise, you may still apply and your application will be considered.

If you are not a native speaker of English, you are normally expected to have passed an appropriate test in English, and you should provide evidence of this (including test scores) when you submit your application.

Residency Criteria: Full awards (fees plus maintenance stipend) are open to UK Nationals and EU students who can satisfy UK residency requirements. To be eligible for the full award, EU Nationals must have been in the UK for at least 3 years prior to the start of the course for which they are seeking funding, including for the purposes of full-time education. EU Nationals who do not meet the above residency requirement are eligible for a fees-only award, provided that they have been ordinarily resident in the EU for at least 3 years prior to the start of their proposed programme of study.

Advice on applications to the General ESRC DTP Competition

Please apply for a PhD via the [School of Modern Languages \(languages-pg-admissions@cf.ac.uk\)](mailto:languages-pg-admissions@cf.ac.uk). Before preparing your PhD proposal on an area studies topic, particularly one of those highlighted above, you are advised (i) to consult our guidelines on [writing a research proposal](#) and (ii) to contact a potential supervisor within the School of Modern Languages or Politics/ IR. Please indicate clearly on your application form that you wish to be considered for this ESRC general/ open competition.

Your application must include the following elements:

1. a **covering letter** of up to two pages. The covering letter should be addressed to Dr Andrew Dowling (DowlingA@cf.ac.uk) and must set out your reasons and motivation for applying to study at Cardiff University, and the [Global Language-Based Area Studies Pathway](#); your understanding, and expectations of doctoral study; and your academic interests generally, and particularly how these relate to the description of the project supplied. The covering letter should be no more than two pages. Please also specify whether you wish to apply on a +3 or 1+3 basis.
2. Your **academic / professional qualifications** should include, where appropriate, proof of English Language Competency (7.0 IELTS minimum).

3. All applications require **two academic references** to be submitted in support. Candidates must approach referees themselves and request a reference to be submitted.
4. Include a **Curriculum Vitae**, no longer than two pages.
5. A research proposal of up to a *maximum* of 1000 words, not including references. We suggest that you use the following structure in your research proposal:
 1. your reflections on the title, aims and purpose of the research
 2. an overview of some key research literature relevant to the study
 3. your proposals for developing the design and methods of the study
 4. a description of potential outcomes of the project for understanding, knowledge, policy and practice (as appropriate to the topic)
 5. Bibliographic references.

How your application will be assessed

Application forms will be assessed by the Convenor of the GLAS pathway and relevant academic staff within Languages and Politics, following which short-listed applicants will be invited to interview. After interview a final short-list will be put forward to the Wales DTP which will select only the very strongest candidates. The judgements of the Wales-DTP are final. Candidates should be notified of the results of their bids by mid-April.

Further Details

For administrative queries regarding the admissions and application process, please contact [Duncan Stockwell](mailto:Duncan.Stockwell@cf.ac.uk) or languages-pg-admissions@cf.ac.uk. For advice on the academic aspects of your proposal, including your choice of supervisors, please contact Professor Gordon Cumming (Cumming@cf.ac.uk) in Languages or Dr Andrea Calderaro (CalderaroA@cf.ac.uk) in Politics/IR.

Mobilitas Pluss postdoctoral researcher grant

Deadline: **4 February 2019**

Website: <https://www.etag.ee/en/funding/mobility-funding/mobilitas-pluss/mobilitas-pluss-post-doctoral-researcher-grant/>

The next call for applications will open on 1 January 2019 and close on 4 February (17:00 EET). Application is submitted when the host institution has confirmed it.

Please follow the deadlines of your host institution.

The programme aims to:

- improve the international visibility of Estonian research, business and higher education and Estonia's attractiveness as a destination country for study and research;
- strengthen the international competitiveness of Estonian researchers and research performing organisations, including companies;
- support opportunities for Estonian research institutions and companies to collaborate with transnational research organisations and networks, including through synergy with Horizon 2020 actions;

- expand international collaboration and professional development opportunities for the state, R&D institutions, higher education institutions, companies, students and academic staff by improving intersectoral and international mobility and cooperation (opportunities).

What do we support?

We support researchers who have earned their doctoral degrees abroad in coming to Estonia for postdoctoral research. We expect to bring approximately 100 postdoctoral researchers to Estonia through at least five calls for proposals.

What is the objective for the postdoctoral researcher grant?

The grant is provided with the aim of balancing and encouraging brain circulation whilst supporting opportunities for completing postdoctoral research, an important stage in research careers. The Estonian state attaches importance both to international researchers coming to Estonia to work and to the return of Estonian researchers who have gone abroad to study, in order to facilitate the application in Estonia of knowledge and experience acquired abroad and expand career options for researchers at the beginning of their career paths.

As a result of the activity, more researchers with international experience, including foreign researchers, will be working in Estonia than is the case now. Furthermore, postdoctoral research and international research experience will become a natural ingredient of research careers in Estonia.

What is the grant amount?

The amount of the grant depends on the amount of personal research grants issued for postdoctoral researchers from the state budget and is defined in Annex 2 to the decree on Mobilitas Pluss. The final beneficiary of the grant is an Estonian R&D institution or company hiring postdoctoral researchers who have come from abroad. The grant is subject to self financing requirement of 5% by the host institution. The amounts are:

42 500 €/per year for experimental projects (direct costs 34 000 euros, indirect costs 8500 euros);

40 000 €/per year for non-experimental projects (direct costs 32 000 euros, indirect costs 8000 euros);

5 500 € in the first year for relocation support for projects that last for two years (in case the postdoctoral fellow has not lived, studied or worked in Estonia within 180 calendar days immediately prior to the closing of the call for applications);

4000 € in the first year for relocation support for projects that last less than two years (in case the postdoctoral fellow has not lived, studied or worked in Estonia within 180 calendar days immediately prior to the closing of the call for applications).

The salary fund and relocation allowance include any taxes laid down in Estonian legislation.

How long is the period of the grant?

The minimum grant period is 12 months and the maximum period is 24 months.

Implementation of the postdoctoral project should commence within six months after the decision to grant the application, unless a different agreement has been negotiated with good reason. The grant period will commence on the date specified in the grant agreement.

What are the requirements for the applicant?

Final recipients of postdoctoral researcher grant include R&D institutions, companies or higher education institutions hiring postdoctoral researchers who have come from abroad. Postdoctoral researcher grant is aimed at both Estonian residents and foreign nationals who have defended their doctoral degrees at universities abroad. It is important that the applicant has been awarded a doctoral degree or an equivalent qualification within the past five years as of the deadline for the submission of grant applications.

The grant period is 12-24 months. Implementation of the postdoctoral project should commence within six months after the decision to grant the application, unless a different agreement has been negotiated with good reason. The grant period will commence on the date specified in the grant agreement. The postdoctoral fellow has to work for the host institution during the project and with the place of work in Estonia. The Estonian Research Council is entitled to introduce additional requirements for the final recipient when announcing calls for proposals.

A postdoctoral research project has to have a supervisor. The supervisor should hold an Estonian doctoral degree or a corresponding qualification from abroad and be a member of staff at the host institution. When may a grant be applied for?

The next call for applications will be opened in January 2019. We will publish the application instructions and application form on the day of the announcement of the call at the latest.

Applications can be submitted via Estonian Research Portal [ETIS](#). In order to fill in the application in ETIS one needs to create a personal account. This can be done by contacting the host institution. Application is successfully submitted when it is confirmed by the host institution.

What are applications evaluated on?

An application meeting the requirements is evaluated by the evaluation committee at ETAg involving independent experts. Applications are evaluated on the following selection criteria:

- justification and scientific quality of the application (methods, expected results, including particular field-specific or application related characteristics, etc);
- the qualifications of the postdoctoral fellow and the supervisor the capacity to implement the project;
- sufficiency of the infrastructure, budget and cost-efficiency of the postdoctoral fellow's project;
- impact of the project on achievement of the [objectives of the measure](#), on the development of Estonian society and economy, and horizontal themes.

Applications are evaluated on a scale of 1 (non-satisfactory) to 5 (excellent). Evaluation is provided with the precision of 0.5 points. The cumulative score is made up of the weighted average for the selection criteria. Weights for each selection criterion are indicated in the evaluation instructions. Evaluation of applications will result in a ranking. Applications meeting the requirements are subject to funding based on the ranking, until the funds allocated for the call have run out. Applications with a cumulative score below 3.5 will not be funded.

The corresponding decision on the application will be sent to the host institution and the postdoctoral fellow through ETIS. A decision on granting or rejecting an application will be sent to the host institution within 10 working days of making the decision.

In the case an application has received an affirmative funding decision, we will conclude a trilateral grant agreement between ETAg, the host institution and the postdoctoral researcher.

Contact:

Tiina Loit-Oidsalu

Mobilitas Plus Programme Consultant (Tallinn)

+372 731 7359

tiina.loit-oidsalu@etag.ee

Oskar Otsus

Mobilitas Plus Programme Manager

+372 731 7350

+372 5306 5302

oskar.otsus@etag.ee

Fully-funded PhD studentships: University of Hull - North of England Consortium for Arts and Humanities

Deadline for application and submission of references: Monday 25 February 2019

The North of England Consortium for Arts and Humanities, led by the University of Hull, invites high-quality proposals from applicants for up to 6 PhD studentships tenable for three years from 1 October 2019. Applicants apply to the Consortium and successful candidates are admitted to the university with the most appropriate supervision, with co-supervision at another member university. All students will undertake common cohort-based postgraduate training in research impact, public engagement, entrepreneurship and digital humanities, and will have access to facilities and research support at the other Consortium members.

The Consortium invites proposals for research in and across the boundaries of the disciplines it represents, which include:

- Art and Design
- Creative Writing
- Digital Arts and New Media
- Drama and Performing Arts
- English Language and Literature
- Gender Studies
- History
- Media, Communication and Cultural Studies
- Music
- Film

The Consortium is also particularly interested in proposals which address the following themes:

- Identity and Hybridity Studies
- Mobility and Migration Studies
- Transnationality Studies
- Social, Cultural & Environmental Sustainability Studies
- Creativity in Cultures & Communities

Please state the discipline, or theme and the discipline, you are applying for, on your application form.

How to Apply

The Studentships are open to Home or EU applicants.

They include fees and stipend (living expenses) at the UK Research Council rate. Please use the form and guidelines at: www.necah.ac.uk

Applicants should have a 1st class undergraduate degree or Masters level research qualification in a relevant area (or be completing their Masters programme), and can be held either full-time or part-time. A 2:1 may be considered, if combined with relevant experience.

Please contact necah@hull.ac.uk for further guidance or questions.

Interviews will be held in March 2019.

Other Announcements / Les autres annonces

European Erasmus+ Project *Eco/logical Learning and Simulation Environments in Higher Education (ELSE)* 2018–2021

European Erasmus+ Project *Eco/logical Learning and Simulation Environments in Higher Education (ELSE)* 2018-2021, coordinated by Professor Dr. Alba Graziano from Università Degli Studi Della Tuscia, Italia, together with academics from nine European universities from Great Britain (Manchester Metropolitan University), Romania (West University of Timisoara and UMFST of Targu-Mures), Macedonia (International Balkan University), Italy (Polytechnical University of Milan), Cyprus (University of Cyprus, Nicosia), Spain (University of Cadiz), Portugal (Polytechnical Institute of Porto) and Poland (Adam Mickiewicz University of Poznan) together with the experts in computer sciences from Entropy Knowledge Network, Rome, Italy.

The purpose of the project is that of developing skills by supporting the use of digital technologies to improve pedagogies and assessment methods. It addresses both teachers and students actively involved in the field of Humanities who wish to discover more about modern digital tools of teaching and learning. Its focus is that of extending and developing educators' competences in the Post Bologna times by emphasising the different sides of the good practices used in class which it brings together under the form of a database. Its objectives also include the writing of two digital manuals (one for teachers and one for students) that will be available online on the project platform.

More information here: <https://www.iscap.ipp.pt/investigacao-1/projetos/a-decorrer/else-eco-logical-learning-and-simulation-environments-in-higher-education>